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ABSTRACT

This guide for film study and film making in the secondary English class arranges materials in a sequential order and divides them into four major sections. The section on background information includes: Table of Contents, Design for Use of the Guide, Rationale for the Use of Film Study in the English Class, Objectives for a Film Study and Film Making Course, and Instructions for Implementing a Film Study Course. The section on film making discusses such topics as the characteristics of film and student film making, the teacher's role in film making, equipment needed for the course, basic elements of composition, composition principles, planning a film, and using the still camera to teach composition. The third section, on film study, focuses on such topics as film as a teaching aid for language and literature study, film study as an entity unto itself, the language of film making, the teaching of film as genre, the animated film, the documentary film, and films to consider for a documentary unit. The final section contains a bibliography, a filmography, a list of film distributors, a glossary of film language, and other resource materials. (TS)

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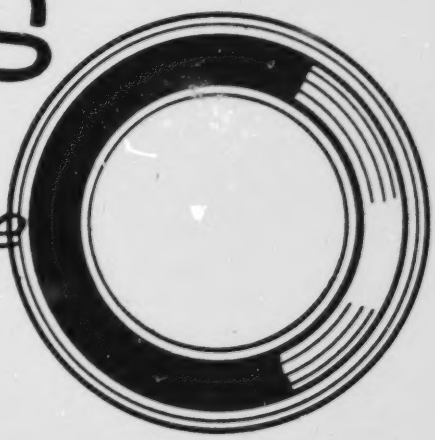
THE CAMERA LENS

a window into the



Film Study and Film Making

Resource Suggestions for the English Class

By Gwendolyn C. Mihalka and Gerre M. Bolton

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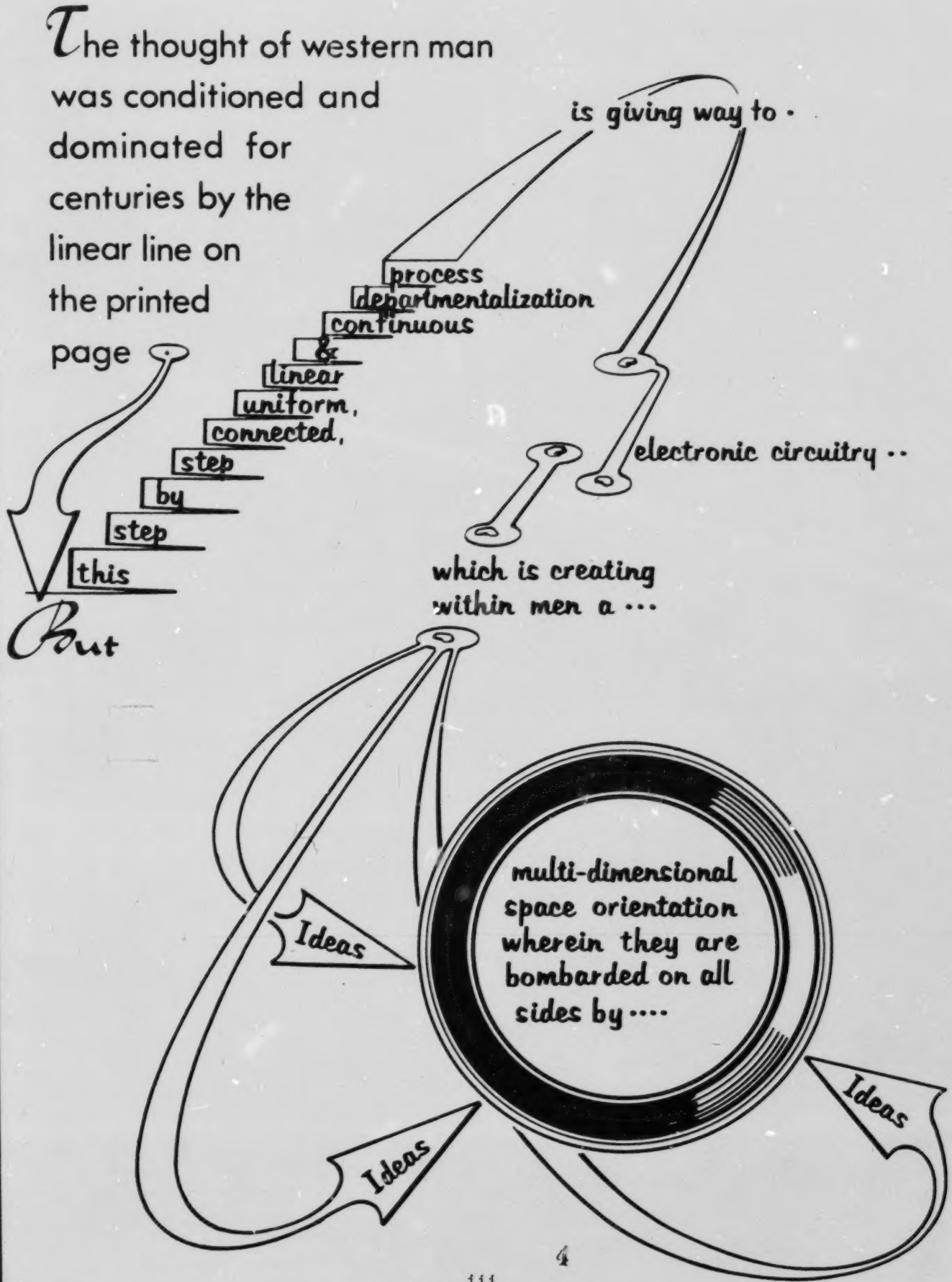
Film has turned our world upside down


The thought of western man was conditioned and dominated for centuries by the linear line on the printed page
But
this
step
by
step
connected,
uniform,
linear
&
continuous
departmentalization
process
is giving way to ·
electronic circuitry ··
which is creating within men a ···
multi-dimensional space orientation wherein they are bombarded on all sides by ····
Ideas
Ideas
Ideas

Even though this is true, and even though the subject matter and suggested use of these resource materials argue strongly for the utilization of an entirely new multi-media approach to the English class--which logically should be reflected in the format of the related curriculum guide--economic considerations and time limitations make it necessary to communicate these ideas primarily through the printed page, the material arranged in a sequential order, and prefaced by a Table of

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DESIGN AND USE OF THE GUIDE

Recognizing the rapid growth of film study and film making within the discipline of English, the district designated a committee of teachers during the 1969-70 school year to serve primarily in previewing and evaluating short films sent to the district for purchase consideration. These teachers, one from each secondary school, served as the vanguard for the introduction of film study and film making into the San Diego City Schools' English classrooms. Two members of the committee were asked to prepare a film study and film making guide suitable for secondary use, utilizing district owned films predominately. Committee members were asked to contribute ideas and materials for the guide. In addition, the efforts of other districts in the area of film study and production were reviewed.

The resource suggestions which resulted from this study are contained in this guide. They do not constitute day-by-day lesson plans; rather, they are intended to indicate the broad range possible in film study and film making. Space and time limitations do not permit full development of all the film study categories discussed, but an effort has been made to present sample units in a number of areas.

The range of study suggested here is far too broad to be utilized within the time limits of one class. It is broadly presented to allow each teacher freedom to choose those approaches to film study and film making which are best suited to his needs and to the needs of his students. The materials can be used in a number of ways. When the teacher becomes familiar with the various film study designs, he can elect to use the district-owned films suggested in the unit, or, if he preferred, he can design his own unit by creative use of the *Audio-Visual Materials Catalog*. A third possibility would be to use the film distributor addresses in the Resource Materials section to order film catalogs from which he could develop his course and rent appropriate films.

Some teachers may prefer to first try the film study mini-unit based on the film "Why Man Creates." This unit was designed so that teachers new to this type of film use in the English classroom can work with film in a limited way before launching a major study of the subject. Other teachers will perhaps, prefer to use only one portion of these materials to teach an English concept such as irony or symbolism, through the use of film rather than the printed page.

In an effort to make these resource materials as pragmatic as possible, most of the films suggested in the guide are available through the District's Instructional Media Center. Films marked with an asterisk are available only to English teachers registered at the IMC as film study teachers; one will be designated at each school.

The City Schools' Instructional Media Center is among the finest in the nation. Demands made upon it by all the disciplines are great, and budgetary considerations place restrictions on just how far the center can go in film purchases for any one discipline. Film study as an

accepted part of the English class is relatively new; consequently the list of films purchased for film study is not long--but it is growing. A teacher who initiates his own film course and rents films out of his schools budget will be in an excellent position to recommend the purchase of those films he considers essential to a well-rounded film study course. These recommendations should be communicated to the director of the IMC.

RATIONALE FOR THE USE OF FILM STUDY IN THE ENGLISH CLASS

The most basic reason for the study of the English language is to improve one's communication. There are many other reasons why English is studied. Among the more important is the fact that one derives a certain pleasure from an understanding of a literary heritage and from the ability to use a language fluently. Language reflects life. To thoroughly understand the lives of any people, their language should be studied.

With the explosion of new media of communication, new forms of communication have taken shape which use oral or written language differently, only in part, or not at all. The over-all exposure of our society to these newer forms of communiation is impressively extensive. In 1965, the compilers of the Nielson Report found that 52 million homes contained one, and sometimes several, television sets. Dr. Paul Witty, doing research the same year at Northwestern University, learned that elementary students averaged 20 hours a week of television viewing, while secondary students averaged 12 to 14 hours. Father John Culkin in his book, *Film Study in the High School*, stated that by the time a typical American student graduates from high school, he will have spent 15,000 televiewing hours and will have seen 500 movies. He will have spent only 10,800 hours in school.

Surely, such exposure far outstrips the time spent on formal education and cannot be ignored by those who shape and control the educational systems designed for the young. Those who are not trained in the rhetoric of our newer forms of communication are more easily manipulated by image makers and advertisers. Editorialized documentaries and news accounts mold public opinion in a very powerful way.

Words alone no longer form the communicational basis for our national life; the moving image is becoming paramount. Each year brings technological advances which place more and more emphasis on the role film plays in our lives. The newly invented cartridge which can project films through one's television set, for example, suggests a many-fold increase in film viewing. Almost all television advertising is filmed, and by the time a child grows to maturity he will have spent approximately 2,500 hours watching commercials.

Film has a truly mass audience, most of which is untutored in film language and techniques, and because of this, more easily swayed or manipulated by it. There is some danger in continuing to emphasize print in the English classroom to the exclusion of other forms of communiation which students will be encountering throughout their lives. To continue to do so could produce a kind of intellectual myopia. If we, as a people, are to understand these newer forms of communication rather than be manipulated by them, then a study of these forms logically follows.

In spite of film's uniqueness, it also possesses an affinity with the traditional study of English in the school classroom. Film, like literature, is a time art and is concerned with ethics, value systems and truth; film, like literature, can be the basis for humanities study. Key literary elements such as plot, suspense, mood, tone, tempo, rhythm, and characterization, are also found in film. Film, too, utilizes literary concepts such as symbolism, irony and metaphor.

The National Council of Teachers of English, recognizing the relationships which exist between the traditional study of English and film study, passed the following resolution at the NCTE annual conference in November 1970:

> BACKGROUND: Today we devote much time and energy in the classroom to help students become literate in print forms of communication. By emphasizing reading and writing skills, we attempt to give students mastery of that particular form of communication in order that they might better control and direct their lives. We also provide students the mechanisms by which they might express themselves creatively through print forms of communication.
>
> We also find today that electronic media of communication. influencing and affecting our lives and the lives of our students. It goes without question that much of the information, entertainment, values, and ideals of our culture are being transmitted through the media. Furthermore, it is undoubtedly true that young people spend an enormous amount of their time attending to non-print forms of communication.
>
> Although the National Council of Teachers of English is concerned with all aspects of language and communication arts, media literacy has been only a peripheral concern of Council committees, commissions, publications and convention programs. Be it therefore
>
> RESOLVED, that the NCTE explore, more vigorously, the relationship of the learning and teaching of media literacy to other concerns of English instruction and, further, that this exploration be made in the total context of the development of the student to control and direct his own life.

Since film shares many basic elements with literature, and is in itself a form of communication, since young people are being exposed increasingly to the influence of films without possessing the ability to analyze and discriminate effectively, and since the National Council of Teachers of English recommends the exploration of the teaching of media literacy in relation to English instruction, it would reasonably follow that there is a need for the study of film and film making in our schools and that the logical place for this study would be the English classroom.

SUCCESSFUL FILM STUDY PRESENTATION

There are twelve words which are essential if teachers are to help fulfill the educational potential which film study and film making possess:

NO STUDENT SHOULD BE REQUIRED TO STUDY FILM OR MAKE A FILM

A well known film critic, Pauline Kael, once stated, "If you think movies can't be killed, you underestimate the power of education."

The key to proving Miss Kael wrong lies in permitting film study and film making to function, either formally or informally, as an elective. (This does not pertain to film study which is used occasionally as motivation for composition or as a vehicle to teach specific subject matter such as literary concepts; it applies to an in-depth study of film and film production.)

To formally make film study an elective would require that it be offered as a separate course on a semester or yearly basis. Informally making it an elective could be accomplished by teaching the subject as a unit within the context of a grade level assignment: the teacher would be prepared to proceed with the group which chooses to study film, while having ready an alternate plan of study on which the rest of the class could work independently in the library. There would be a few in the library group, but probably not many. A better plan would be to encourage the library group to design its own study plan, subject to teacher approval. Some students might wish to study film, but decline to take part in film making; their wishes should be honored.

Film study is not for everyone. Some young people do not like watching films, are not psychologically or emotionally suited to film production, and should not be forced to work in the medium of film. They should be encouraged to study the medium for which they are best suited.

No attempt will be made in this guide to suggest an alternate plan of study for students who do not wish to work in the area of film. It would be impossible to do so, because this guide will be used for all seven through twelve grades and for all ability level classes. The teacher is the best judge of suitable alternatives for study for his class.

OBJECTIVES FOR A FILM STUDY AND FILM MAKING COURSE

Teachers designing film study and/or film making courses, will find the following list of educational objectives helpful.

At the completion of the course, students should:

1. Possess valid criteria by which to evaluate film, thereby providing students with defenses against exploitation.

2. Have developed skills in evaluating editorialized news accounts and/or documentary films, so as to be aware of bias.

3. Understand some of the technical problems of creating a film.

4. Understand the complexity of a film production and how each member of the production team function.

5. Possess the capability of appreciating film as a work of art.

6. Have an increased awareness of, and insight into, our common humanity and individual uniqueness by experiencing other's problems, ideas and values through the medium of film.

7. Be able to compare the effectiveness of structure, form, theme, symbols and content with other media.

8. Have produced written reviews of both student-made and professionally produced films, demonstrating their mastery of artistic criteria on which to base such a review.

9. Have written original scenarios, film treatments and scripts which were adequate for the production of student-made films.

10. Have demonstrated a knowledge of basic film terms and their meaning through class discussion, assigned papers and film production.

11. Have demonstrated through the presentation of slides and/or motion picture film the mastery of the basic principles of composition.

12. Have produced films and/or audio-visual English projects which demonstrate their over-all mastery of the technical and aesthetic considerations which comprise an artistic film or multimedia presentation.

HOW TO IMPLEMENT A FILM STUDY COURSE

1. Write a description of the new course including a convincing rationale, general and specific objectives, classroom activities, methods of evaluating the program's effectiveness, and the books and periodicals to be used. The *Willowbrook Film Study Guide* listed in the resource section will prove helpful.

2. Discuss your proposal with the department chairman. He may ask you to proceed alone or he may ask you to do some of the following things:

   a. Distribute your proposal to each member of the English Department requesting their comments.

   b. Where possible, incorporate the ideas of other department members into your final draft. Visit individually any less-than-enthusiastic supporters and try to gain their support.

   c. Place an action item regarding approval of the film proposal on the agenda of the next English Department meeting.

   d. During the meeting offer a resolution that the English Department approve the proposal as written and that the Administration be asked to implement the course according to the time schedule established by the department.

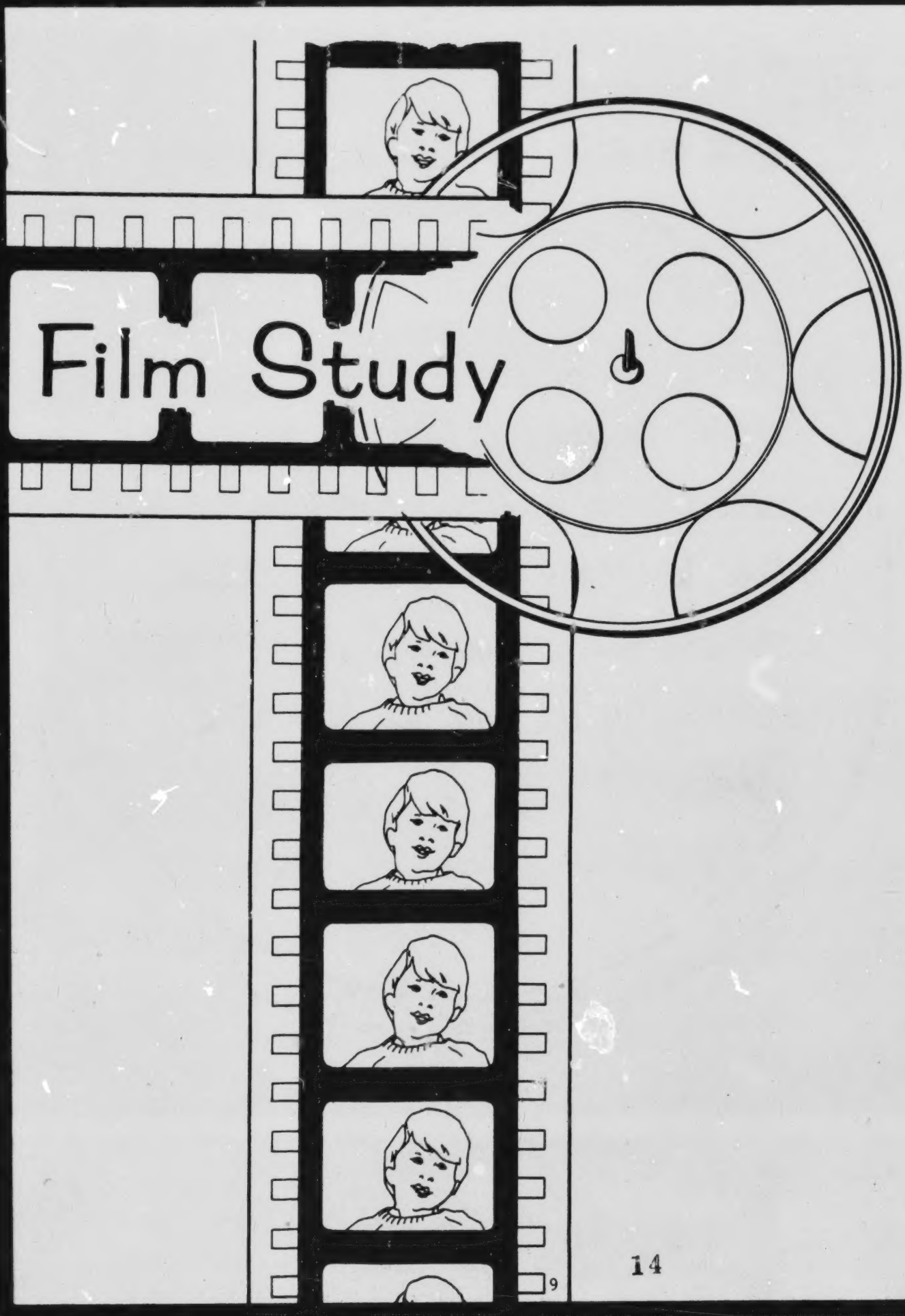
3. Two applications were made by San Diego High School for a film study and film making course to be offered by the English Department. The applications were for a Teacher-Initiated Project and for an experimental study. You can proceed to organize your course according to the guidelines established in those proposals.

4. Prepare a week-by-week outline for your course and request films far in advance from the IMC. The list of films appropriate for serious film study will be found in this guide.

5. Ask permission to use a portion of your English Department text allowance to purchase a variety of books and subscriptions to film journals. An in-class library works best, or, if you prefer, you could make text purchase requests through the library. See the Resource Materials section for suggestions of books and publications.

6. When the budget permits, try to supplement the films available through the IMC by ordering a few feature length films. If you write to a number of the film distributors listed in the Resource Materials section of this guide you can secure catalogues from which to make your selection.

7. A wealth of information may be secured by writing the American Film Institute, the Academy of Motion Picture Arts and Sciences, and other organizations which are listed in the Appendix.


Film Study

Film has also served, as has literature -

-as a mirror wherin
"we see ourselves and others, as a
vehicle whereby we hold the mirror up to
nature, to show virtue her own feature,
scorn her own image, and the very age
and body of the time his form and
pressure."

Hamlet - Act III, sc. ii, ll. 24-40

Film has also served as literature.

"we see ourselves and others, as a vehicle whereby we hold the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

Hamlet - Act III, Sc. ii, ll. 24-40

BACKGROUND AND DEVELOPMENT

The study of films in the English classroom can take many forms. For years films have been used as an adjunct to the study of English; they have brightened and clarified material ranging from the study of the history of the English language to a study of the works of twentieth century authors. Chaucer's *Canterbury Tales*, Shakespeare's dramas, the Globe Theater, and Emerson's New England--all have lived again through the moving image on the screen. However, the use of such films was always secondary to the material they portrayed.

Time was, prior to television, that the most a student could hope for outside of school in the way of contact with the medium of film was parental permission to attend a local movie theater and enough allowance to purchase a ticket. There, in isolative splendor or in the company of his peers, he would eat popcorn, chew gum, and cheer on to victory the cinema hero of the moment. Hollywood, the place where most films were made, was many miles away, and the mysteries of film making were locked securely there. The image produced by the family snapshot camera was the closest one could hope to come to appearing on film. And so it remained until our technology progressed to the point where it produced television, inexpensive color film, and relatively inexpensive, fully automatic camera equipment.

Cinematography slowly gathered a history of its own, a potential for job opportunities, and an art form unique unto itself. With this history, economic potential, and demonstrable artistic merit, film became a legitimate subject of study, first in the technical school which prepared students for work in the film industry, and later in the college and university where it was studied as an art form. The study of film and film making in the public school began during the 1960's. Now in the 1970's film study and film making courses are being established on all grade levels all over the country, and students are becoming increasingly sophisticated and knowledgeable in the area of media literacy.

Film, because it draws on the resources of the English, music, art, math, graphic arts, drama and speech departments, is encouraging inter-departmental cooperation and involvement seldom seen before in the public schools. Sometimes film courses are offered through the art department, but because films primarily concern themselves with the human condition and attempt to communicate insights into the meaning of life, as does literature, film study courses on the secondary level are most often offered through the English Department.

Film use in the English classroom falls into two basic categories: (1) as an adjunct to the teaching of language arts, and (2) as an entity of study unto itself.

FILM AS A TEACHING AID FOR LANGUAGE AND LITERATURE STUDY

Films have been used for years in the English class to teach literature and stimulate discussion, reading and writing about that literature. The *Audio-Visual Materials Catalog* has listed under a number of headings films which are appropriate for such use. These film listing headings include Library Science, English Language, Written Language, Literary Composition, Language, Poetry, History and Criticism of Literature, American Literature, and English Literature. There are many sub-headings under each of these categories plus a number of additional categories not mentioned here where one can find excellent films for use in teaching literature and language. Examples are English History and American History; films listed under these headings can be very valuable in communicating to students the historical background necessary for a thorough understanding of certain literature. There are also films listed under Greece to 323 A.D. and Rome to 476 A.D. which can give very valuable background material for the study of Greek mythology, Greek drama, and Shakespeare's *Julius Caesar.**

Teachers have found that a few hours spent browsing through the *A-V Materials Catalog* yields a treasure trove of material. The imaginative use of this catalogue will uncover scores of films, sometimes in rather unlikely categories, which will make valuable contributions to the English classroom.

Because English teachers are aware of, and consistently use District-owned films as an adjunct to the teaching of language and literature, an in-depth study of this type of film use will not be considered here. Instead, emphasis will be placed on the second basic category of film use in the English classroom--film study as an entity unto itself--since this is the type of film utilization which is more likely to be unfamiliar to teachers of English. For some years the academic training of English teachers has included the use of films as an adjunct to the teaching of English, but this training usually does not include film study as an art form and medium of communicative expression.

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*Please note that the films listed under these various catagories are available for general use. Films listed under 791.43 Motion Pictures-Film Study are restricted to teachers of film study; these film titles are discussed later in this section and are marked with an asterisk.

FILM STUDY AS AN ENTITY UNTO ITSELF

The study of film as subject matter can be organized in a number of ways: films can be grouped and taught as genre, chosen for thematic content and taught for subject matter, organized chronologically and taught as history, organized and taught as the aesthetics of film or as aids in understanding literary concepts. They can also be viewed within the context of the translation of literature (short story, poetry, or novel) to film.

In order to suggest the broad range possible in structuring film units, five organizational plans are outlined. Before teaching films according to any of these plans, it would be wise to first teach a unit on the subject of film language. It is possible that the teacher might prefer to combine two or more of the plans suggested, depending on the amount of time students are to devote to the unit and the needs of the particular class.

1. The Chronological Approach: Film as History (Interesting to all ability levels depending on type of presentation and selection of films and materials.)

2. The Teaching of Film as Genre (Most successful with above average students.)

3. A Thematic Approach to the Teaching of Film (Successful with all ability levels depending on choice of theme.)

4. The Aesthetics of Film (Most suitable for advanced students.)

5. Teaching Literary Concepts through the Use of Film (Suitable for all ability levels.)

Because it is not possible to write a detailed unit for every organizational plan this guide offers a brief overview of several, with suggestions for a sequence of study in at least one area in each organizational plan. A list of district-owned films suitable for use in the various plans, along with references to helpful source material, will be included.

It had been hoped that permission to reprint particularly helpful material might be secured, but an exploration of the possibility proved that most publishers' fees for such permission exceeded district budgetary limitations. Appropriate cross references to this material will be made in lieu of desired reprints, although a limited amount of material was approved by publishers for inclusion in this guide.

FILM STUDY UNITS

THE LANGUAGE OF FILM

Regardless of the organizational plan chosen for film study, knowledge of the language of film is esential if students are to be able to understand and discuss verbally or in writing the techniques used by film makers in the creation of their films.

Experience has shown that teachers find it helpful to preface film study units with some course work in the language of film. This can be presented via assigned reading or through lecture. The material can also be presented by films. (See pages 19-22.) This type of presentation is most effective since the techniques which are defined and discussed can be visually demonstrated in the film.

A study of film language is really a study of filmic techniques in that the language functions only as the symbolic representation of the techniques themselves. In a study of this specialized language, students are introduced to a vocabulary unique to the film form and become aware of how the structure of the film (which includes the utilization of various filmic techniques) creates the mood and communicates the ideas or the thematic content of the film. As a work of literature becomes what it is because of its structure, so in film all the filmic elements combine to make the film what it is and to communicate its meaning.

Once a student becomes aware of the film techniques available for possible use, and the way each functions, he is better qualified to evaluate a film maker's use of these elements. The student becomes a more discriminating viewer better able to assess the artistic merit of film. He has developed some aesthetic awareness of another art form.

Should a student wish to become involved personally in the production of films, a knowledge of basic film terms and a thorough understanding of their meaning is essential to his success as a film maker. An academic approach to the teaching of film language, evaluated by objective testing, has not proved as successful as has the approach whereby the student demonstrates his knowledge through film production. For example, if a student can produce a mood montage on film, he demonstrates his knowledge of this film form more effectively than he possibly could via an essay or a response to a multiple choice test.

The following reprint may be helpful in teaching film language. It is an excerpt from *Movies with a Purpose*, a small booklet which gives teachers directions for producing single concept films and is available without charge upon request. A reprint of another helpful article on film language is in the Appendix.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS
pp. 17-21
"The Language of Movie Making"
Eastman Kodak Co.
Rochester, N.Y.

BOOKS THAT TEACH FILM LANGUAGE

These books and booklets are valuable sources for the study of film language.

Bobker, Lee. *Elements of Film.* Harcourt Brace, 1969.

Culken, John. Ed., *Films Deliver.* New York: Citation Press, 1970. "The Language of Images" by A. Schillaci, pp. 75-96.

Knight, Arthur. *The Liveliest Art.* New York: New American Library, 1957, pp. 56-106 and 173-88.

Kuhn, William. *Exploring the Film.* Dayton, Ohio: George A. Pflaum Publishers, pp. 1-47.

Schreivogel, Paul A. *Films in Depth.* (13 booklets). Dayton, Ohio: George A. Pflaum Publishers, 1970.
This group of twelve film study booklets contains an analysis of visual language as compared with the written word, an exploration of the role film plays in education, a study of the influence of music on the total film experience, the role of the documentary, an extensive treatment of the editing process, a discussion of film as social commentary, film as an art form, surrealism and montage in film, the utilization of time in film, the role of comedy, still photography, animation, and film criticism.

Sheridan, Marion. *The Motion Picture and the Teaching of English.* New York: Appleton-Century-Crofts, 1965, Chapters 1, 2, 3, and 6.

FILMS THAT TEACH FILM LANGUAGE

There are several excellent films which can be utilized in the teaching of film language. One, *Basic Film Terms: A Visual Dictionary,* is owned by the district and available through the *A-V Materials Catalog* for general use. The other film, *The Art of the Motion Picture,* has been previewed and, as this guide goes to press, was being seriously considered for purchase. A description of each film and its content outline is presented for teacher convenience.

Art of the Motion Picture - Bailey Film Associates (BFA), 20 min., color.

This film gives definitions and examples of the five basic film elements with which film makers must work, and with which film critics must be familiar. They are lighting, composition, the use of movement, editing, and sound. Through the film, students are given a film vocabulary including pan, dolly, hand-held camera, zoom, editing, composition, superimposure, animation, dissolve, and fade.

While this is a very professionally made film, and does not have the humor or some of the amateurish charm *Basic Film Terms* possesses, the film can make a valuable contribution to a film study class. You

might wish to rerun the film and isolate sequences for in-depth analysis and discussion.

An outline of the film contents:

I. Filming of Movement

- A. Panning
- B. Dolly
- C. Hand-held
- D. Turntable
- E. Moveable platform

II. Composition and Planning of Individual Scenes

- A. Camera angle
- B. Camera Distance
- C. Point of view
- D. Direction of movement
- E. Selection of detail (an interesting shot of one detail)

III. Lighting

- A. Creation of mood
- B. Intensity
- C. Time of day
- D. Weather
- E. Location of lighting source (special effects)

IV. Editing

- A. Scene length
- B. Scene sequence
- C. Continuity
  - 1. Continuous action
  - 2. Non-continuous action
    - a. Similarity of movement
    - b. Similarity of shapes and forms
    - c. Contrast for dramatic effect
- D. Follow through (completed actions)
- E. Special effects
  - 1. Superimposure
  - 2. Changing focus
  - 3. Distorting proportions (wide angle lens)
  - 4. Distorting perspective (telephoto lens)
  - 5. Stopped motion
  - 6. Slow motion
  - 7. Fast motion
  - 8. Reversed motion
  - 9. Animation

10. Special lenses (honeycomb effect)
11. Dissolve
12. Fade

V. Sound

A. To enhance mood
B. Music
C. Sound effects
D. Dialog
E. Interesting, unusual effects

Basic Film Terms: A Visual Dictionary - Pyramid Films, 20 min., color

This film is what its title states: a visual dictionary. The film appears to have been made by a group of imaginative young people of college age or perhaps a bit older. There is a tongue-in-cheek quality to the film and it is humorous in its design as Chris, Pablo, and their friend act out or demonstrate the various film terms. The opening of the film seems a bit heavy in a rather ponderous, documentary-styled presentation, but the humor soon surfaces and one realizes that while learning film terms, one is watching a bit of a spoof of the documentary style. In addition, some of the acting parodies the silent film acting styles of early film days.

The teacher may wish to show this film several times or stop the film occasionally for in-depth discussions of specific film definitions or techniques. If the film is used prior to a film making unit, it would be wise to point out the film techniques which can be utilized with 8 mm. equipment as opposed to those techniques which cannot be duplicated. It is also obvious that the camera work requiring expensive booms or tracks cannot be achieved with 8 mm. (However, the work of the costly dolly can be duplicated by using a little red wagon or wheel chair; the student cameraman sits in the vehicle and it is slowly pushed or pulled by an exceedingly steady hand.)

An outline of the film content:

A. Term Definition

1. Film treatment - a narrative account of the film written as a viewer would see the film

2. Script - a description of the film shot by shot, which includes the action, camera directions, and sound directions

3. Story board - to make a story board, the film's creator must rendor shot-by-shot drawings which gives picture and sound direction

4. Sequence - a number of shots which show a single event

5. Shot - the unit of film exposed in one continuous strip by a camera in a single take

B. Types of Shots

Shots descriptive of what the camera shows:

1. Establishing shot
2. Long shot
3. Medium shot
4. Close shot
5. Low angle
6. High angle
7. One shot
8. Two shot
9. Three shot
10. Underexposed shot
11. Overexposed shot
12. Fast motion shot
13. Slow motion shot
14. Rack Focus shot

Shots descriptive of the camera movement:

1. Pan shot - the camera moves from side to side

2. Tilt shot - camera moves up or down from a fixed position

3. Dolly or track shot - camera is positioned on platform which moves

4. Boom shot - camera is positioned on a boom which moves up or down

5. Zoom shot - camera magnifies equally all parts of a scene with no change in perspective

C. Lens

1. Telephoto
2. Wide angle

D. Sound

1. Synch sound - this indicates exact synchronization of picture and sound

2. M.O.S. shot - refers to a picture with no sound recorded

3. Wild sound - sound recorded alone, or without being synchronized with the camera

4. Voice over - narration which is presented by an off-screen voice

5. Sound effects - sounds added later to a sound track to make the action seem more real

E. Editing

1. Straight cut - going directly from one shot to another

2. Fade out and fade in - visually demonstrated on film

3. Dissolve - visually demonstrated

4. Super-imposition - a demonstration of the technique of keeping two shots on the screen at the same time

5. Matching action - scenes shot at different times put together so as to suggest a continuing action

6. Jump cut - cutting from one shot to another which involves almost no continuity

F. Optical Effects

1. Wipe - demonstrated
2. Flip wipe - illustrated
3. Freeze frame - illustrated
4. Iris - illustrated

CULMINATING ACTIVITY FOR A FILM LANGUAGE UNIT

The knowledge gained from a study of film language can be utilized in the study of any film the teacher chooses to show. However, should the teacher wish to use a film on which much has been written in the translation of the written word to the visual image, *An Occurrence at Owl Creek Bridge* would be an excellent choice. In the George A. Pflaum publication, *Films in Depth*, there is an almost line-by-line study of how, through film techniques for which language serves as symbol, the director of this film has translated the written word to visual form. The author of this film study, Paul A. Schreivogel, uses a three column format incorporating sections of Ambrose Bierce's text, an explanation of the film shot or scene, and comments on the visual style of the scene.

A study of the Ambrose Bierce short story, *An Occurrence at Owl Creek Bridge*, and the filmed version of that story could constitute the culminating activity in a unit on film language--the symbols which represent film technique.

THE TEACHING OF FILM AS GENRE

A unit in film study organized according to genre can be structured in many different ways. One can group and teach film as drama, use short films for discussion, present films as visual poetry, choose films based on short stories or novels, or teach the documentary, feature film or animated film.

As a suggestion of some of the genre approaches to film study, the following will be considered:

- The animated film
- The documentary film
- The feature film
- Poetry through film

Film overlaps in multiple areas as does literature. An animated film can be poetic, a poetic film can be a documentary. Film grouping is best left to the personal and professional judgement of the individual teacher, but in an effort to prove helpful to time-pressed teachers, certain groupings will be suggested. There are, of course, many groupings possible which are not explored here.

THE ANIMATED FILM

Early Beginnings and Development

Animation consists of photographing a series of pictures, a frame at a time, each frame being only slightly altered from the last so that the flow of film creates the illusion that the figure is actually moving. Using this technique, one can give "life" to any object one desires; packs of cigarettes can dance, shoes can move unfilled across a floor, and all kinds of creatures can move and carry out any action. The process is a tedious and lengthy one and animated films are more expensive to produce than films using real actors. A one minute cartoon sequence must be comprised of 1,080 separate drawings, photographed one frame at a time, shown at 18 frames per second. The usual cartoon or animated film runs about 10 minutes in length; this represents 10,800 separate drawings.

A French theater owner and film director, George Melies, was first to use art in film. In 1896 he began to experiment in his studio and produced painted sets which he used as background for his films. Because he would at times arrange to have these sets move during the filming, he was the first to use a primitive form of animation in film. The first animated cartoon was produced in 1908 by Emile Cohl who built upon the animation techniques pioneered by Melies. Cohl used a series of hand drawn-pictures to produce his animation.

An American, Winsor McCay, originated many of the concepts presently used in the genre. His work was done shortly after that of Cohl's and developed a larger audience for the cartoon film. Another American artist, Earl Hurd, freed the cartoonist from the necessity of having to repeat the background art by beginning the use of celluloid for the character drawings. This permitted the artist to utilize the same background art while varying, as needed, only the figure that was to move. It reduced the work of the atist and gave a tremendous impetus to the further development of the medium.

In 1923 Walt Disney opened his studio in California, building on the advances pioneered by Hurd. Disney used the celluloid technique but introduced the three-dimensional form to give added depth to the previous flat drawings which at that time were the basis for animated film. Sound became possible about the time that Mickey Mouse was created. One Mickey Mouse film had been made, but not released, without sound; but with the advent of this new technological advance, Disney rushed into production a second Mickey film, *Steamboat Willie*, which, while it was the second film made, was the first to be released due to its addition of sound. The first Mickey film was entitled *Plane Crazy*.

Disney later experimented with the concept of using art to express the form of music. In 1938 he released the first feature length cartoon film, *Snow White and the Seven Dwarfs*, which he followed with other feature length cartoon films such as *Pinnochio*, *Bambi*, and *Dumbo*. He later welded the live with the animated, making films in which live actors interacted with drawn images.

Mickey Mouse had a rival: Popeye. This nautical version of superman--or perhaps one should say this prototype for the later, suave, and more sophisticated Superman--ate his spinach and fought his way into the hearts of the general movie-going public. He was aided capably by a girl friend, Olive Oil, and a friend, Wimpy. One wonders whether the hamburger made Wimpy famous, or Wimpy made the hamburger reknowned. The two were inseparable.

The cartoon was a staple on every theater program: when one went to the theater in the 1930's and saw the newsreel, one then wondered, "Will it be Popeye or Mickey Mouse?" for the cartoon was sure to follow, usually with one or the other of these two cartoon luminaries. The creator of Popeye was Max Fleischer. He preferred to use the two-dimensional form for his sailorman, who was given to singing, along with appropriately spaced toots from his pipe:

I'm Popeye, the sailorman
I eat all the spinach I can
And when I eat my spinach,
I tell you I'm finished
I'm Popeye, the sailorman.

With the advent of television, cartoon film became much less expensive as new techniques simplified the process. Another change, which came gradually, was the use of the cartoon form to make serious statements about life and the human condition. Many cartoon films of this type are coming out of Poland, Czechoslovakia and Hungary. These films make interesting comments on freedom and the right of the individual.

Television utilizes the animated film for commercials and for educational purposes. An example of the educational use of animation may be seen on the acclaimed series for children, *Sesame Street*.

Should a teacher wish to refer to a number of sources for additional information on the animated film, the following books would prove helpful:

Knight, Arthur. *The Liveliest Art*. New York: New American Library.

Larson, Roger. *Young Film Makers*. New York: E.P. Dutton, 1969.

Lidstone, John. *Children As Film Makers*. New York: Reinhold, 1970.

Lowndes, Douglas. *Film Making in Schools*. New York: Watson-Guptill Publications, 1968.

Schreivogel, Paul A. *Films in Depth*. (13 booklets). Dayton, Ohio: George A. Pflaum Publishers, 1970.

Spottiswoode, Raymond. *Film and Its Techniques*. Berkeley: University of California Press, 1951.

Stephenson, Ralph. *Animation in the Cinema*. New York: A.S. Barnes, 1967. In paperback.

District Owned Films Suitable for The Study of Animated Film

Boundary Lines - 10 min., color, 1968

Animation is used to explore the boundaries that exist between people because of prejudices. The line is used to visually represent three boundaries, and through it the reality, necessity and results of these prejudices are questioned.

Clay - 8 min., black and white, 1964

Using animated clay figures this film presents an image of the origin of the species. The action starts with the most basic forms of life and moves through different characters and relationships, climaxing in the creation of man. This is a fast-moving and entertaining film, and the action is greatly complimented by a lively jazz score.

*Dot and Line** - 10 min., color

This film is a three-way love story involving a dot, a line, and a squiggle. Both the line and squiggle compete for the affections of the dot. At first the dot is attracted to the free and natural form of the squiggle. As the story progresses we follow the struggles of the line as he painfully learns to make himself into new forms. The line teaches himself to be more versatile and succeeds in winning the love of the dot. This film explores the theme of discipline versus freedom, and concludes that a happy medium is the answer.

*Ersatz** - 10 min., color, 1961

In this film, everything (including the people) has been replaced by blown-up plastic forms. These poeple and objects can be created or destroyed without thought. Animation is used here to present an amusing but terrifying world that dramatizes the results of the de-humanizing tendencies of modern civilization.

*Genius Man** - 2 min.

This film makes a statement about the role genius plays in the life of man. In a humorous way it suggests the role that civilization expects of genius as opposed to the needs of genius itself. It is set in the days of cavemen, although it relates to man and civilization as a whole. The artwork in this production is two dimensional.

*The Hand** - 19 min., color, 1965

An allegory using the two main symbols of a man and a hand. The man is a potter and he wants only to live and create alone; however, the hand insists on invading his privacy and changing the form of his creations until his existence is destroyed. This is an excellent and provocative film that explores the question of power versus the rights of man.

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*Available only to film study teachers.

*Hangman** - 12 min., color, 1964

The animation accompanies the reading of Maurice Ogdens poem, "The Hangman." The hangman, representing evil and injustice, comes to a small town and proceeds to choose and execute his victims at will. With each victim, the hanging tree becomes taller and the townspeople more filled with fear. Eventually he kills everyone in town, including the narrator. This is a powerful comment on man's helplessness and inability to act against injustice.

*Boiled Egg** - 5 min., color, 1963

This French cartoon follows the adventures of an over-confident egg as it tries to escape an unknown and invisible pursuer. The egg travels through a field of sand and stones, narrowly escaping his pursuer, only to meet with destruction on what appears to be the brink of freedom.

*Les Escargots** - 11 min., color, 1966

A science fiction tale of a farmer who fails to learn through experience. When he discovers that his tears can make his crops grow, he spends all his time in his fields making himself cry. However the snails appear and become monsters, eating everything in their path. Eventually they turn to stone, and the farmer returns to his fields to water them once again with his tears. This animated film is an interesting comment on man's stubborn nature.

*Refiner's Fire** - 6 min., color

This film, the creation of three high school students in Arlington, Virginia, uses squares and circles which take on human characteristics in a conflict between the establishment and the non-conformists. Using only these abstract symbols which could be seen as somehow representative of new controversial ideas which come into being in our world, the film explores the way the world receives these ideas, as well as the ultimate result. This film is universal in its comments on non-conformity, and because of the many levels of interpretation, it can be shown on almost any grade level.

*Rhinoceros** - 11 min., color, 1964

This cartoon fantasy parodies Ionesco's play about conformity. It explores this theme in three situations; private life, the business world, and the community. It shows people afraid of facing the responsibilities of reality; instead they conform and become insensitive members of the crowd. This film uses difficult symbols, and may need to be shown several times.

The Stonecutter - 6 min., color, 1966

A Japanese legend in animated form of a stonecutter who changes into a prince, the sun, a cloud, and a mountain.

*The Top** - 8 min., color, 1966

A cartoon satire on man's efforts to gain material wealth. It is a series of comments on the methods that different human types employ to reach "the top," and their reactions to success. This is a compact, sophisticated film that might be more effective when shown several times.

THE DOCUMENTARY FILM

Brief History of the Genre

It is not quite accurate to say that documentaries are films which show facts--they do, but there is someone consciously choosing which facts are to be shown. There is a hand which guides, selects and shapes the material which will ultimately be seen on the screen. And in this process, the film's creator establishes a tone, mood or atmosphere through which his subject is portrayed. So, while documentaries can be said to be an attempt to record fact, they are also works which can be artistic in design.

Filmed documentaries in some form have probably existed from the beginning of film, but the term "documentary" was introduced into the vocabulary in 1926 by John Grierson, a British film maker. Prior to this time, Robert Flaherty, an American working in Canada for a mining company, produced a film about the life of the Eskimo which stands today as a documentary classic. This 1922 film, *Nanook of the North,* sympathetically communicates the living conditions of an Eskimo man who is representative of all of his people. The film emerged from events as they occurred. It is this principle upon which documentary film is based.

In 1935 *Time* magazine began a series of documentaries, *The March of Time.* During the later 1930's no theater program was complete without a segment. Prior to television, this was the closest the average man ever got to actually seeing events as they had happened. These news films usually included background information and provided some degree of interpretation.

With the demise of *The March of Time,* documentaries came to be seen less in the commercial theater. However the form is still occasionally utilized with success as in the film *Endless Summer.* Television is the medium which now utilizes the documentary form. All of the networks present documentary "specials" and many of these specials have been transferred to 16 mm. film stock and made available for purchase. The City Schools owns a number of these specials: examples are *Harvest of Shame,* a documentary concerned with the problems of migrant farmers, and *Tour of the White House with Mrs. John F. Kennedy,* which documents the historical restoration of the interior of the White House.

In addition to the sporadic documentary specials, television now offers documentary series in the form of TV magazine, *Sixty Minutes* and *First Tuesday.*

Documentary Forms

Documentaries are made in many forms and categorized in a number of ways. Industry and the Armed Services utilize the form to make training films. There are sociological documentaries which record social concerns, nature documentaries, and poetic, biographical and historical documentaries. A few documentary forms are outlined below in more detail; many other categories exist.

Travelogue

This type of documentary was perhaps more popular in past years. In the 1930's and the 1940's many commercial theaters carried a travelogue on the bill in place of a second feature, or a short travelogue as a kind of bonus for the theater's patrons. Through the travelogue, distant and exotic places lived in the minds of the viewers as they saw the wonders of Rio, the beauty of the Alps, or the splendors of the Taj Mahal. As travel became easier and less expensive and these places more accessible, and as television opened the world to the home viewer, the popularity of the travelogue diminished in the commercial theater, although it is still used by television.

Nature Films

Walt Disney Studios utilizes this form of the documentary, producing such films as *Beaver Valley*, *Living Desert*, and *Nature's Half Acres*. Jacques-Yves Cousteau has produced sensitive and beautiful films which portray the wonders of the ocean depths in almost poetic form.

Cinema Verite

This documentary form was probably one of the very first used to record events as they occurred, in that some of the earliest footage simply recorded people moving in a natural action. The term, *cinema verite*, taken from the French, means literally "cinematic truth." In film circles it refers to that film which shows events as they happen without attempts to stage, recreate, direct or control those events in any way. The technique existed long before this name was ascribed to it in 1924. While this cinematic form fell into disuse for some time (perhaps due to the necessity for shooting a large quantity of film and the awkwardness of transporting some of the earlier bulky camera equipment), the form has experienced a revival and is currently being utilized frequently.

A Time for Burning, a *cinema verite* film available for rental through Mass Media Ministries (see Appendix for address) for twenty dollars, is an excellent example of this documentary form. It is the story of a pastor of an Omaha, Nebraska, Lutheran Church who forfeited his position because the proposal he suggested for Church involvement in the civil rights struggle was unacceptable to the membership. The cameraman was on hand to record the actual church meetings as each took place, and from this footage the film grew.

The producer of a *cinema verite* film can suspect but never know the direction that his film will take, in that he does not order or shape the events he films. The events happen as they happen; if a significant event is captured by his camera, the event "writes" the script and becomes a part of the film.

An excellent example of the combination of fiction and the *cinema verite* form is found in the film *Medium Cool* which was produced by Haskell Wexler in 1968 against the backdrop of the Democratic Convention in Chicago. The fictional line of the film concerns a young TV cameraman in Chicago and his relationship with the attractive southern woman from Appalachia who lives in the Chicago slums with her young son. The actuality of what happened in Chicago during the filming fits so smoothly with the sections that were staged that one cannot always identify which is which.

Wexler seems to have believed McLuhan's theory that the media not only report events but contribute to them through the instant communication of what is happening. Because of this, he sensed that something of importance would occur in Chicago during the 1968 convention--although he could not know just how tumultous those events would be--and planned to shoot the climactic scenes of the film against the convention background. At the moment of filming these scenes, the real events controlled the story line; as the young woman runs through the streets searching for her runaway son, she encounters a group of protestors--genuine ones--and becomes entangled in the real police reaction taking place. The camera is momentarily almost overwhelmed by the surging, fighting mob and Wexler chose to retain on the sound track his assistant's yell as the police surged forward, "Watch out, Haskell--this is for real!" At this point, fiction meets truth and the effect produced in the mind of the viewer is indeed eerie. The event, as filmed, strongly reinforces the ironic contrasts which existed between the life of the cameraman on the job, which seemed at times almost a fiction to him, as opposed to the events of his life off duty. The real events, also strikingly reinforced the basic story line of the cameraman's involvement in the events of his time and the degree to which he affects these events or is affected by them.

This film, while not yet available for purchase or rental, will some day make a most valuable contribution to a library which seeks to house films of historical import, in that *Medium Cool* is one of the first films of a new genre which effectively combines the fictional process with *cinema verite*.

Suggestions for a Documentary Film Unit

While actual figures are not available, it would not be surprising to learn that the *A-V Materials Catalogue* lists more documentary films than any other type, simply because the documentary form lends itself so well to educational needs regardless of the discipline involved. The documentary lends itself particularly well to social studies needs; probably most of the films listed in the catalogue under the 900's are documentaries. With such a wealth of material available for use, it is sometimes difficult to know where to start.

Space and time limitations do not permit a full treatment of the possibilities available to teachers as they structure documentary film units from the documentaries owned by this district. However, a number of suggestions for the limited use of some of these films might prove helpful. A sequence for study follows:

1. A study of documentaries might well begin with a definition of this film form. The definition chosen will depend on the source consulted. Documentaries have been variously defined as creative treatments of reality; factual films which interpret; dramatic representations of man's life and his relationship to society; or as films which educate, inform and enlighten.

2. It would be appropriate at this point to see that students acquire some understanding of the history and aesthetics of the documentary. This could be achieved through lecture or through assigned readings. The following sources will prove helpful:

   Grierson, John. *Grierson on Documentary.* Berkeley: University of California Press, 1966.

   Feyen, Sharon, Ed. *Screen Experiences: An Approach to Film.* Dayton, Ohio: George A. Pflaum Publishers, 1969.

   Knight, Arthur. *The Liveliest Art.* New York: New American Library, 1957, pp. 207-218.

   Kuhns, William. *Exploring the Film.* 1968, pp. 137-144

   MacCann, Richard. *Film: A Montage of Theories.* New York: Dutton, 1966, pp. 207-15.

   Rotha, Paul. *Documentary Film.* (3rd edition) New York: Hastings House, 1966. This book is considered to be the classic in the study of documentary film. It discusses the history, development, and social aspects of the genre.

3. As students understand the history of the documentary, they will also come to realize that the documentary can take many forms. The forms listed below, with appropriate district-owned films, are only a few of the documentary groupings possible.

4. It is assumed that as the teacher groups the unit's films and shows them, he will expect his students to apply the knowledge of film language and film techniques gained in the film language unit and in their study of the history and aesthetics of the documentary form to an in-depth analysis of these films. Since time and space limitations do not permit an in-depth analysis of one of the films listed below, *Films in Depth,* "The Language of Faces," by Paul Schreivogel will provide an excellent example of such an in-depth study. This film study booklet (there are

12 in the set) gives an excellent overview of the genre and discusses the structure and film technique utilized in the film, *Languages of Faces*. This film is being considered for purchase as this guide goes to press. Check the *A-V Materials Catalog*.

5. Appropriate composition topics, oral language experiences, and film making exercises could grow from a showing of the films listed on pp. 37-39.

6. The culminating activity could involve an assignment to watch one of the television "magazines" which utilizes the documentary form (a "special," *Sixty Minutes*, or *First Tuesday*) and evaluate the kinds of documentary styles used on the program chosen for analysis.

7. As an alternate to the above written assignment, the teacher might elect to remind students to watch the TV magazine format shows as they occur during the unit so that, the next day, the class could discuss the show's intent and identify documentary techniques used in the filming.

8. Students could make a one-minute film showing the school cafeteria in a derogatory way.

9. A second film (1 minute) could be made showing the cafeteria in a complimentary way.

Films to Consider for a Documentary Unit

Poetic Documentaries

*Moods of Surfing** - 15 min., color

This film is an excellent example of the poetic documentary which portrays man's relationship to the ocean in one of its aspects: surfing. The film also demonstrates creative use of cinematography, particularly the use of slow motion and studies in light and shadow. It is a film which attempts to create imagery whereby the viewer "sees" surfing well enough to feel that he has almost experienced it.

The film is what its title suggests: a mood piece. There is the mood of the late afternoon sun, and then later the humorous aspects of the sport as the crowd grows and the water is peopled almost as heavily as the Ginza is on Saturday in Tokyo. There is the fun of surfing and the impossible situations in which people surf anyway. Then you see the big waves at Waimea Bay, Hawaii, and the grace of the surfer David Nuuhiwa. It is all there and documented poetically: the moods of surfing.

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*Available only to film study teachers.

My Own Yard To Play In - 7 minutes, black and white

This film documents children playing in a large city through a series of unconnected kaleidoscope shots. The sound track consists of the actual sounds of children talking, singing, and playing. This off-screen sound track technique could be utilized in the production of 8 mm. film.

This short poetic portrayal of children in the city suggests questions about the need for space in the city. It is social, but one also thinks about our cities and the life they offer man.

*Corral** - 12 min., black and white (Most suitable for juniors and seniors)

As man struggled with the ocean in *Moods of Surfing*, so he struggles to tame an animal in *Corral*. The story is simply that of a cowboy who chooses a wild horse and gradually brings the horse to realize that the man is his master. However, the film implies fundamental truth about the nature of freedom, disciplines, sensitivity and respect. See reprint on film language, "The Language of Images," in the Appendix for additional information on this film.

Dream of the Wild Horses - 9 min., color, (This is not a district-owned film but is suggested for the unit which utilizes rental films)

This superb film, also about horses, documents the poetic strength in the movement of horses. The viewer experiences this strength, as well as the beauty and the fear of the horses as they move through woods, sand, water and fire. The slow-motion camera is used most effectively to communicate the rhythmic flow of motion as these wild horses of Camarque respond to their surroundings and to each other.

Documentary with *Cinema Verite* Qualities

Uptown, A Portrait of the South Bronx - 27 min., black and white

This is a documentary of a disadvantaged New York City community, showing its streets, parks, tenements, churches, markets, dance halls and playgrounds. The film reveals the life of its people, who act as their own spokesmen and reveal their own unhappiness and hope. Certain of the sequences suggest *cinema verite*; the material is unrehearsed and raw. This film is considered to be an excellent work of film art in this genre.

Biographical Documentaries

Harlem Crusader - 29 min., black and white

This film logically follows the use of the film *Uptown, A Portrait of the South Bronx*. It details the life of a white social worker who has lived and worked in Harlem for a number of years. Through this man's life, the viewer comes to understand some of the problems faced by those who live in Harlem, and some of the personal sacrifices made by this man as he works with the people of Harlem.

Compare the portrait of Harlem as it emerges in this film with that of the South Bronx. How do the techniques utilized by the two films to communicate the essence of a city compare?

My Childhood: Hubert Humphrey's South Dakota - 26 min., black and white

My Childhood: James Baldwin's Harlem - 25 min., black and white

These two biographical accounts of childhood should be used as a pair. The first depicts the happy childhood of Humphrey, his close family life, and his warm community involvement, all of which influenced his life and personality, bringing about his assimilation of this society.

The second film shows the poverty, hate, and fear that dominated the family and social life of Baldwin's childhood in Harlem and how this experience resulted in his alienation from his society.

The difference in attitude towards their childhoods on the part of Humphrey and Baldwin is striking. Humphrey is idealistically enamoured with the thoughts of his childhood, replete with apple pie, newspaper delivery routes, church, and family closeness. Baldwin's narration indicts his boyhood and offers insight into his development as a writer as he began to write "as an act of love, out of despair."

Compare the pictures of Harlem which emerge from the Baldwin film and *Harlem Crusader* with that of the Bronx in *Uptown*. What relationship do these two communities have with Humphrey's South Dakota?

Historical Documentaries

As previously stated, there are many historical documentaries in the *A-V Materials Catalog* from which a teacher might choose. The McGraw-Hill films about the rise and fall of Hitler are considered to be excellent examples of the art of this genre.

Twisted Cross: Part I - 29 min.,

This film shows the lowly beginnings of Hitler, his attempted coup d'etat at Munich, the famous Beer Hall Putsch, his imprisonment, the development of his National Socialist party, defeat by Hindenburg for president in 1932, and his eventual victory when he assumed the title of Der Fuhrer in 1934.

Twisted Cross: Part II - 29 min.,

The film covers the Party Days at Nuremburg, the slaughter of the Jews, the annexation of Austria, Czechoslovakia the fifteen other countries. It shows the actual beginning of World War II, German eventual defeat, and the fate of the Nazi leaders.

THE FEATURE FILM: CITIZEN KANE

The feature length films usually run approximately 115 minutes; a few are only two reels, but most consist of three reels and require three class periods for showing. Rental arrangements can be made directly with film distributors. It may also be possible to secure feature length films for rental through the San Diego County Department of Education. This office has in the past arranged film rentals for participating schools whereby each school, for a fee of $125, would have the use of four films for a period of one week for each film during the school year. Call the County Audio-Visual Department for information on this service should your English budget allow for this expenditure.

A Suggested Sequence for Teaching a Feature Film--*Citizen Kane*

Feature films can be chosen for historical import, thematic content, characterization, point of view, symbolism, plot structure, use of setting, or as examples of various film techniques. The film, *Citizen Kane*, which was produced by Orson Welles for release in 1941, is rich in all of these elements and during its time heralded a whole new style in film form. His inventive use of certain film techniques, new to the film art form at that time, assures Welles a place in any well-thought-through course in cinematography history. In addition, the film serves as a most valuable resource to students who wish to reach a more knowledgeable appreciation of aesthetic considerations in the making of a film. Should budgetary limitations permit the rental of only one feature length film, this Welles' film would be an excellent choice.

These sources will provide information on Orson Welles and his work:

Amelio, Ralph. *Willowbrook Cinema Study*. Dayton, Ohio: Pflaum Publications, 1969.

Cutts, John. "Citizen Kane, Great Film of the Century" Films and Filming.

Fowler, Ron A. *Orson Welles*. London: Pendulum Publication, 1946.

Noble, Peter. *The Fabulous Orson Welles*. London: Hutchinson, 1956.

Reader's Digest, December, 1941.

Sheridan, Marion. *The Motion Picture and the Teaching of English*. New York: Appleton-Century-Crofts, 1965.

Time March 17, 1941.

The film *Citizen Kane* and valid approaches to it are too complex to allow full exploration of the possibilities here, but a sequence for study will be detailed as an example of how a feature length film might serve in the English classroom. Each feature film is, of course, unique, and as such would require an approach appropriate to the film, the school, and the students involved.

These suggestions for using this film do not comprise a day-to-day lesson plan; it seems more practical to detail a sequence of study that might be followed which could culminate in a showing of the film, with subsequent assignments which could grow from the viewing. The individual teacher will be the best judge of the time which should be spent on each study sequence, the order in which the sequences are taught, or whether a sequence should be included at all in the over-all study plan. The time element will also be influenced by the availability of some of the resource material essential for several of the sequences.

A certain amount of background information is necessary if students are to appreciate *Citizen Kane* fully. Since the film is allegedly based on the life of William Randolph Hearst, reading Hearst biographical material helps students understand the fine libelous line Welles tread as he made the film. Interest in the film is increased when students also know some of the circumstances surrounding the making of the film and its release, and that during the film's production the big question in the film industry was whether or not Hearst would choose to sue. (He chose, instead, to boycott Welles and the film in all of his publications.) Informational sources are listed at the end of this suggested unit sequence.

1. The teacher could assign a panel composed of students, or an individual student, to do research on the life of Hearst and report his findings to the class. One interesting recent Hearst biography which makes obvious reference to the Welles' film is the Bantam Books paperback, *Citizen Hearst*, by W.A. Swanberg.

2. Should the teacher or students have visited the Hearst estate in San Simeon, (known popularly as Hearst's Castle), a discussion of this California State Park could serve as a further introduction to the film. Slides of this estate and its grounds taken by student, teacher or professional, would be ideal here in building interest in the film, since Kane's grandiose estate in the film appears to be patterned along lines similar to the Hearst estate. Depending on the availability of material, a whole period could be spent exploring the wonders of Hearst's Castle. Perhaps the teacher or one of the students has the colorful booklet about the estate which is sold there; the booklet contains much interesting information about the estate and its art treasures as well as many color photographs.

3. Another class period or periods could be spent in learning more about the artwork found at the Hearst estate. This would of course, depend on student interest and the availability of slides and/or photographs of this art. Hearst collected in 504 categories of art, and in 1932 was said to be buying about a quarter of all the art on sale in the world market.

   Most of the art at San Simeon is Mediterranean in origin and comes from France, Spain and Italy. There is pre-Christian art

as well as examples of art produced in the twentieth century, although Gothic and Renaissance art predominates. There is also a large collection of Christian Church art.

4. Since the Kane estate in the film is named Zanadu, and in the newsreel section of the film Kane is referred to as a "Kubla Khan," the teacher might wish to include among the previewing activities a close reading of Samuel Coleridge's poem "Kubla Khan" to which the film obviously makes reference.

Kubla Khan

By Samuel Taylor Coleridge

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw:

It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me,
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.

5. The structure of *Citizen Kane* suggests relationships to other literary material. As the Greek playwrights were free of the need to communicate basic plot structure to their audiences--since the audience already knew the myths on which the plays were based--so Welles sought to free himself of this necessity by giving the audience, through the use of the newsreel, the skeletal outlines of Kane's life. Through this device, Welles was able to structure the rest of his film in ways that would have been impossible had he had to worry about communicating the outlines of Kane's life as the film progressed.

   There is also a structural relationship to Faulkner's book, *The Sound and the Fury*. In this book, Faulkner presents to his readers the same event through the eyes of four people. In *Citizen Kane*, Welles presents the life of one man, and its meaning, through the eyes of four major characters.

   Should the class contain advanced students who have read the Faulkner book or would wish to read it, interesting parallels could be drawn after the film is shown between the structure of Faulkner's book and Welles' film.

6. Prior to a showing, a discussion of the film's basic structure makes a valuable contribution to student understanding. Students also find it helpful if the teacher suggests that they watch for the symbolic use of certain items in the film. A third area for explanation prior to film viewing lies in the subject of film techniques originated by Welles and utilized in the film. These three areas are outlined below.

Symbolism

Suggest to students that they watch for the symbolic use of the following:

Snow - When, during what sequences, does it snow? Who is talking?

What are they saying? Without giving away the identity of "Rosebud" suggest to the students that characters give clues to Rosebud's identity while it snows. What does the snow symbolize?

Doorways - Watch for the interesting use made of doors and doorways during the film, particularly as Kane's second wife leaves him.

Fences - The film opens and closes as the camera takes you through a fence. Kane is also photographed during the newsreel sequence through a fence. To what symbolic use does Welles put fences?

Mirrors - Several times during the film Kane is mirrored for his audience. Watch during the office party scene as Kane is mirrored in the plate glass window, just as he is mirrored for the viewer in the eyes of Bernstein. Kane is again mirrored, and multiple images in the mirrors are presented to the viewer, as his second wife leaves him.

Puzzles - Kane's second wife works many, many jigsaw puzzles. What is their significance? At the end, a reporter also makes reference to puzzles.

Screams - Note that during the grandiose picnic on the beach (the long line of limousines transporting guests to the beach area looks more like a funeral cortage than a fun outing), as Kane talks to Susan in their tent, there is a horrendous woman's scream in the background which is not explained. What does this symbolism accomplish in reference to what is taking place in the scene? Once again, in the scene in which Kane realizes Susan is leaving him, his knowledge of this is prefaced by the scream of a tropical bird. What is its significance?

Light and shadow - Note in the scenes between Kane and Susan how many times shadow is used to suggest what is occurring between them.

Fireplace - Note the uses of fireplaces. One at Zanadu seems almost mouthlike. Susan Kane sits at the hearth, working a jig-saw puzzle; the whole scene is framed by a sea-horse shaped art object which forms a perfect question mark at the side of the frame. Kane also stands before fireplaces--the mouth shaped one in particular.

Camera angles - Welles uses camera position to suggest symbolically certain things about his characters. Kane is often photographed from an extremely low angle, suggesting the magnitude of his influence and power. He towers. Seldom is he filmed from a high angle, while Susan Kane frequently is, so that the audience looks down upon her.

Pictures and posters - Note how Kane is overwhelmed at political rallies by his own picture, just as the real man was overwhelmed by his position in society and the magnitude of the materialism he controlled.

Camera Techniques

Deep focus - Welles was first to use deep focus photography (also referred to as depth-of-field photography). This technique permits a figure extremely close to the camera to be in focus, while at the same time material or people in the same frame, deep in the frame, also remain in focus.

Dialogue overlap - Prior to this film, characters in films never trod on each other's lines. Each speech was set and delivered before the next actor spoke. Real life is not like that. Two or more people speak at once or overlap each other in their conversations. Welles introduced this very lifelike style of converstion in this film. Actors frequently "talk over" or overlap lines.

Sequence overlap - This is sometimes referred to as a compression of time and event in a sequence. An excellent example of this technique is found in the way Welles chose to depict for the viewer the deterioration of Kane's first marriage. This sequence spans a great deal of time--communicated by change of dress and attitude--while at the same time it keeps intact a thread of conversation taking place at the breakfast table as Kane and his wife talk.

Sound track, camera technique, and story content correlation - Note that at the end of the newsreel, the sound track sounds as if someone turned off the electricity and left the sound to die. The same effect is used as Kane dies in the opening scene. It is used once again as Susan Kane's career dies (coupled with the turning out of the arc lights).

Montage - Note the opening sequence with the mood, tone, atmosphere of somber, grand, rather spooky neglect, which is communicated to the audience. This sequence would serve as a good exercise for students who wish to make films, in that it is an excellent example of the use of montage in a film.

Narrative Structure of *Citizen Kane*

Students find it helpful to have a mimeographed copy of the film's narrative structure. Or, if the teacher prefers, a skeletal outline of this structure can be posted on the board and explained to the class just prior to a showing of the film. If nothing is said about structure, students tend to find some of the film confusing.

Opening sequence - The camera comes into the estate through a fence with a "no trespassing" sign on it. Through mood montage, an atmosphere of gloom and darkness is conveyed and the event of Kane's death and his dying words, "Rosebud, Rosebud," recorded, setting up the conditions for the reporter's quest during the rest of the film for Rosebud's identity.

Newsreel sequence - There is no transition provided at all for the viewer from the opening montage. He is taken abruptly into the newsreel overview of the life of Kane, the man who has just died. The news account is objective, cold and impersonal, detailing the life of an important public figure. This sequence serves to inform the viewer of the salient points of Kane's life so that Welles is free to structure the rest of the film as he chooses without regard to continuity.

Sequence of reporters viewing the newsreel - During this sequence, the quest for the identity of Rosebud is established. From this point on, Welles works out very careful transitional material, sequence to sequence, for his audience.

Susan Alexander night club scene in New Jersey - A brief but unrewarding contact which the reporter makes leads him to other contacts. Note the inventive way the camera comes into and goes out of the night club and the use of the high camera angle looking down on its subject (as compared to the way the camera looks up at Kane). A high angle "looking down" suggests a figure to be pitied, someone small or unfortunate to some degree.

Thatcher sequence - Here Welles presents Kane as seen through the eyes of his guardian, first through his guardian's writings in the library which are then visually portrayed on the screen for the viewers. Note Thatcher's character, his coldness (there's snow in these scenes), and his remoteness from human warmth as epitomized by the sterile atmosphere of the library and the mannish woman attendant and rather effeminate male attendant. The cut to his office 20 years later also reveals his method of handling Kane.

Bernstein sequence - Kane as seen by Bernstein. Since this sequence, showing an aging Bernstein, cuts in directly from the last scene which depicted an aging Thatcher, students tend to confuse the opening of the Bernstein sequence with that just completed of Thatcher. There is some resemblance of the old Thatcher to the old Bernstein, which fosters this confusion. Thatcher was Kane's hated guardian; Bernstein was Kane's trusted and forever loyal and admiring employee--sometimes almost a "yes man," although his sincerity is apparent.

Jedediah Leland sequence - Kane as seen by a close friend. Leland was Kane's young classmate, college friend (with whom he was expelled from a number of colleges), and later his admired and trusted employee. Jedediah idolized Kane but as time progressed became disillusioned by his friend and employer. Leland functions in the film as a kind of conscience for Kane. Leland is his own man and does not permit Kane to corrupt him. Perhaps Leland's vision is clearest of all. Leland foretold the future, that someday Kane would "sail away to a desert island and lord it over the monkeys." Kane does essentially that as he secludes himself during his declining years at Zanadu which has its own private zoo. As a matter of fact, the opening sequence of the film shows a monkey on the gate as the camera travels into the mansion of the dying Kane!

Susan Alexander sequence - Kane as seen through the eyes of his second wife. In this sequence, you see an example of Welles' use of scene repeats. We have just seen Susan's opera career through Jed's eyes, we now see it through Susan's eyes.

The Ending sequence at Zanadu - In this sequence, Kane is seen briefly through the eyes of the butler although it is not his sequence.

Tell the students not to take their eyes from the screen as the film seems to be ending and all the reporters leave, for it is the viewer alone--not the reporters--who learns in the very last frame the identity of Rosebud!

7. Having learned something about the historical background of the film, its symbolism, and its camera techniques, students should be ready to see the film. The showing of this film will take three class periods.

8. After viewing the film, both students and teacher will have many questions to ask and attempt to answer. The questions listed below could be discussed in class, be assigned for group work, or form the basis for composition.

   a. What is the meaning of Rosebud? What did Rosebud represent in Kane's life?

   b. Why did Kane's mother relinquish control of him when she obviously loved him?

   c. What did Leland mean when he said Kane did everything "for love"?

   d. What relationship exists between a person's ability to receive love and to give it?

e. What differential existed between Kane's desire to give men their rights as opposed to men's expectations of having inherent rights?

f. Kane maintained that he would love and be loved only on his own terms. What response does such a belief engender in the hearts of others?

g. Why was Susan Alexander's success as an opera star so essential to Kane?

h. What role did the creation of Zanadu play in Kane's life?

i. What was meant by the use of the fence with its "no trespassing" sign that is seen at the beginning and the ending of the film? Were the viewers able to completely trespass into the life of Kane, or was the view of Kane's life incomplete at best?

j. How would you characterize each of the four main characters--Susan, Jed, Thatcher and Bernstein--through whose eyes you saw Kane? How did Welles achieve this characterization?

k. What is the essential theme or the statement which you think Welles was attempting to make in the film? What does the film say about a materialistic society and its effects on man?

9. Composition topics could be selected from the above discussion topics. The theme of the film could be discussed, the characterization, the structure, or the film techniques. "Kubla Khan" could be reread and compared to Kane.

10. If time and student interest permit, sections of the film could be reshown and discussed in detail. Many students express a wish to see the film a second time following a detailed class discussion after the first showing. This is particularly profitable if the students are to later make films of their own; the first viewing is then devoted to a careful consideration of the film content, while the second viewing is used as a study in direction and camera techniques. At least two viewings are necessary to adequately explore both of these areas in the film.

TEACHING POETRY THROUGH FILM

There are two basic approaches to the use of film in the genre of poetry. One is to use films which are visual representations of poems which were written recently or long ago. A second is to use films which are visual poems in themselves. (A third approach lies in the use of film which is historical; film which gives background information on the poet's life, the age in which he lived, and/or the influences which formed an integral part of his work. This type of film usage falls under the category of film as an adjunct to the study of literature rather than that of film study as an entity unto itself. As such, it will not be considered here.)

Both basic approaches to the use of film in a study of poetry require a consideration of the subject of poetry--what it is and how it functions. It is obvious that such an understanding must precede any attempt to appreciate the poetic form transferred to the medium of film. Thrall and Hibbard's *A Handbook to Literature*, The Odyssey Press, New York, 1960, contains an excellent section on poetry, its content, form and effect. Every school library probably contains at least one copy of this popular text, as well as many other texts which could be used for source material in teaching poetry as a genre.

After a discussion or a study of poetry, what it is and what it does (the length and depth of such a study to be determined in accordance with student ability level, previous study, and interest), students will be prepared to move on into the study of film as poetry or poetic representation.

Filmed Version of Poetry and Suggestions for Use

Hangman - 12 min., color, animated

Maurice Ogden wrote an allegorical poem, "Hangman," which won the President's Award of the National Poetry Society in 1961. His poem was translated into the visual images of film in 1964 by Les Goldman and Paul Julian. Herschel Bernardi narrated the film.

The filmed version of the poem is faithful to its source; the film consists of stark, simple, animated sequences projected against a reading of the poem. The storyline details the arrival in town of the Hangman, who builds a scaffold by the courthouse. The townspeople dread his coming decision as to who will be put to death there and are told that the man for whom the scaffold was built would be he who served the hangman best. They are ultimately relieved when the judgment comes that an alien will be executed. Hoping to placate this evil hangman, the citizens permit him to hang the alien and expect to see the scaffold gone the next day.

Much to the distress of the citizens, the scaffold remains and the Hangman announces that the scaffold had not been built for the alien, and that more would die. One man cries out in protest and is straight-away designated by the Hangman to be next to die. The townspeople shrink back in fear and the hanging takes place. The next man to be executed is a Jew, and the next a black man. No one or no group takes a stand against all this, hoping the horror will soon end.

As more men die, the gallows grows grotesquely in size and configuration until it dominates the whole town. Finally no one is left alive except the speaker in the poem who believes, when his name is called, that because no one is left, the Hangman wants help in pulling down the scaffold.

Naively he responds, only to find that he is to die. Shouting his accusation that he has been tricked, the speaker of the poem learns that he was the one who served the Hangman best. The Hangman tells him that those who might have stood by his side have been murdered and that "I did no more than you let me do."

SUGGESTIONS FOR USE:

1. The teacher might wish to show the film the first time with no prefacing comment. Or he might prefer to read the poem to the class and discuss the definition of allegory before the first showing.

2. If the poem is read prior to viewing, the class might discuss the filmic form they think would be most appropriate to the translation of this symbolic and allegorical poem to film. If animation is chosen, it is interesting to ask students why they think that form most suitable to the subject matter--does it lend itself more effectively to the stirring of the imagination and the communication of abstraction than would the use of live action?

3. A second viewing could result in an analysis of how the poem's words are translated to visual images, what the images are, and how they contrast or complement the lines of the poem. Are the figures two or three dimensional? What filmic technique is used? (The super-imposition of painted strips of celluloid on a painted background, a technique originated by Earl Hurd, an American, during the first two decades of this century.)

4. Certainly a discussion of the allegorical significance of the poem would be appropriate. What is allegory and how does the poem function as allegory?

5. The theme of the film should be explored. Does the film make a political statement on the dangers of isolationism? Does it refer to the steady march of Hitler across Europe? Or is the film detailing the need for social responsibility in our own country? Is the theme that of freedom with responsibility? Is the theme limited only to a consideration of prejudice, or does its scope reach back to Biblical days and the question, "Am I my brother's keeper?"

6. Consider the utilization of symbolism in the film. What meaning is ascribed to the woman with flowers, the cage, the globe (whole and shattered), masks, gag, clock, the deterioration of the buildings, the grotesque growth of the gallows? What do the rapid succession of images at the end of the film--the bird cage, broken flowerpot, scroll, guitar and globe--suggest?

7. If the teacher wishes to pursue the theme of the need for social responsibility, an excellent film to use next would be *The De-*

tached Americans. This film does not fit into a study of the genre of poetry in film--it is a documentary. But it is an investigation into the apathy and non-involvement, the lack of social responsibility prevalent in American society today. It examines the reasons why a girl, Kitty Genevese, can be slowly killed in full view and hearing of 38 people, none of whom make any attempt to help her or call the police. In the analysis, the homogenizing influence of education is noted as is modern society's affinity for classification, categorization and role playing. The film utilizes the techniques of verbal editorial, news footage, puppet figures and interviews. It is a verbal film rather than a visual one, but the analysis is penetrating and of interest to the average or above average student.

8. From the subjects detailed above for discussion and analysis, many appropriate composition topics could grow. Or, if preferred, panels could be formed; each panel would consider one aspect of the film and report its findings to the rest of the group.

What Is Poetry? - 9 min., color

This is an excellent film which compares and contrasts a news report and a poem about the same event in an attempt to help students develop an understanding and appreciation of poetry. The film is based on the Karl Shapiro poem, "Auto Wreck."

SUGGESTED USE:

1. Students might bring in newspaper items and, after narrowing their choice to one, building a poem around the circumstances of that item.

2. The class might enjoy choosing the poem it likes best or thinks is best suited to translation to the medium of film. Should film production work be planned as part of this unit, a class member might consider the project of making a film version of the poem. Should film making not be planned, the class might find a discussion of such a project interesting and valuable.

Sea Fever - 6 min., color

This is a visual interpretation of the poem, narrated by Lorne Greene. The creator of this film hoped to increase the viewers' appreciation of the poem through the use of visual imagery which corresponds to the verbal imagery drawn in the poem.

Chaucer's England - 30 min., color ("The Pardoner's Tale")

This excellent film portrays the travels of a group of typical Pilgrims in medieval England from London to the Cathedral of Canterbury. The film is representative of filmed poetry in that as the pilgrims arrive at the

Inn, The Pardoner tells his gripping story, which is visually presented in a striking and most vivid manner. The director really captures the spirit of "The Pardoner's Tale" as depicted in poetry by Chaucer in *Canterbury Tales*. The barroom scene, the brawls, the lives of the great unwashed peasantry, all are carefully drawn. The barroom scenes are so realistic; however, the wooded scenes become abstract in the use of setting. This shift should be noted and discussed.

SUGGESTED USE:

1. This would depend largely on the ability level of the class and how much time the teacher wished to spend on the preparation of students for the viewing of this film. A proper appreciation of the film depends upon a certain amount of background information being given the students.

2. A lower ability level class responds most satisfactorily to a verbal presentation of enough background material so that they understand the context of the film. Such a class would enjoy hearing a prose version of "The Pardoner's Tale." Most lower ability level students loose interest if the poem is read in middle English, although a remarkable teacher might accomplish such a reading successfully.

3. Almost all students enjoy learning something about the history of the English language. This subject could be introduced prior to a showing of the film. Even the less academically able student seems fascinated with just the right blend of hard fact and visual aid. One approach which has great appeal is to play a small portion of *Beowulf* in the original Old English, prefacing it by a reading of the text in translation; follow this by doing the same--once again a small portion--with Chaucer. The short Chaucerian selection can be read in Middle English; students sometimes enjoy seeing how much of it they can understand. The third section of such a presentation could involve a short reading of something of Shakespeare's in Early Modern English. The length of time spent on such material would depend on student interest and the demands of the film unit.

4. After receiving the proper help with Middle English, advanced students could read "The Pardoner's Tale" in Middle English, or could listen to a recording of it. If students are not able to do this, an overview of the content of the poem could be given them verbally.

5. Students might find it interesting to know that a Humphrey Bogart film, *The Treasure of Sierra Madre*, while set in the modern age, is based on the Chaucerian story of the pardoner's tale.

6. An analysis of the film and a comparison of the visual image chosen to represent individual lines in the poem could form the basis for composition work and/or class discussion. It is also interesting to note the use of narration and the poetic speech forms in the film.

The Film As Visual Poetry

Waters of Yosemite - 9 min., color

This film presents the producer's poetic interpretation of the various waters in one stream of Yosemite National Forest. But as the narrator suggests, it is at the same time a statement about all water which runs free. There is an excellent montage in the film in which the drip of an icicle becomes a stream and then a torrent. This could be used as an example of the kind of transitional filming possible for students who intend later to make films of their own.

The producer communicates the awesome strength and force of masses of water which sparkle in the sunlight; cascades of water; layers of water exploding outward, surge upon surge. He captures the roar of mighty falls and the swirl of rapids spiraling their way seaward.

The sound track consists of narration at the beginning and end of the film with music appropriately synchronized with the visual sequences in which the viewer also hears the natural sounds of the water.

The pacing of the film is excellent. The droplets of water gradually become a torrent, building to a crescendo of power and then dissolving to mist floating by a newly leafing tree, becoming rain through the trees and miniature shimmering goblets of water riding piggyback on branches and blades of grass. Once more the pace quickens to show the fury and beauty of water, masses of it in motion, throwing up mist which reflects a rainbow.

The film ends with a short narrative section in which the narrator points out what the world of the wilderness can be to man and what man can do to that world. The narration suggests a strong conservation theme while at the same time building a case for the value of learning to see a world in a grain of sand.

CONTEXT FOR USE:

This film can be treated as a poem or it can be used to supplement a poem. A good film to use for contrast is the one based on Karl Shapiro's poem "Auto Wreck," entitled *Poetry: What It Is and What It Does*.

A study of the film could be coupled with readings from the works of John Muir, the conservationist founder of the Sierra Club. This would be the time to ask your Sierra Club students to bring in their books and posters available through the Sierra Club publications.

POINTS FOR DISCUSSION:

In terms of film experience, does the narration add to or detract from the film? Should the film have spoken for itself and stood eloquently on its own without the mildly didactic narration which attempts to couple visual poetry with suggestions for the need for conservation?

The Deer and the Forest - 16 min., color, 1968

This Hungarian produced film is a poetic essay on deer. The color photography is beautiful and sensitive to the illusive quality of the deer themselves. The seasonal changes are striking; the film begins in the fall and takes the deer through the winter, spring and summer. Film study students should note the manner in which the producer effects his transitions season to season.

Winter Geyser - 7 min., color, 1968

Scenes of the natural beauty of Yellowstone National Park in winter provide motivation for creative writing and art. No narration.

Rainshower - 15 min., color, 1965

Sights and sounds, beauty and rhythm or rain. An experience in the changing moods of a day when a rainshower comes to plants and animals on a farm and to people at work in a community.

Spring Color - 5 min., color, 1968

A study in the colors and forms of spring flowers.

Dunes - 7 min., color, 1968

Features the constantly shifting sand dunes and some of the creatures living there. No narration.

Autumn Pastorale - 10 min., color, 1955

This film could possibly be used in this unit, but it has not yet been previewed. The content is fun and gayety of the season is seen through the eyes of a girl and boy as they romp with their dog through a rural autumn countryside. Beauty and fascination of nature's transformations is dramatized by orchestral music.

THE THEMATIC APPROACH IN TEACHING FILM STUDY

A film study unit can be structured around a central theme or idea on almost any subject. The subject chosen can be looked up in the topic index of the *A-V Materials Catalog*, the films available previewed, and suitable ones chosen for class use, with the teacher structuring appropriate learning experiences around each film.

The teacher can include his students in the planning. The outstanding event of the year for one rather low ability level class was the opportunity to look through the *A-V Materials Catalog*, choose the subject they wanted most to study via film, help the teacher plan the unit, and make out the film reservation slips themselves. Being part of the planning process aroused much interest in the unit and seemed to make the study more meaningful. Regardless of class ability level, most students enjoy seeing what films are available to them through the district and choosing those which seem most interesting. The teacher, of course, bears the responsibility for previewing films chosen and deciding upon the films' suitability. There are some students who do not enjoy films and do not wish to be involved in film study. These students (there probably won't be many in the class) can work on an independent study project in the library while the rest of the class studies film, or perhaps the teacher can design alternative study material for that group.

Regardless of the theme chosen for the film study unit, the teacher will probably wish to preface the unit with some study of film language so that the students will have a basic film vocabulary with which to communicate their ideas. See the suggestions presented earlier in this guide (listed under "The Language of Film") for the titles of films which will be helpful in teaching this subject. Students should have a knowledge of some of the more basic filmic techniques and an understanding of related terminology so that when films for the unit are shown, some discussion of the films' structure can take place, as well as a consideration of their thematic content. Sometimes a film's structure makes an essential contribution to its thematic content.

A film study unit organized around a central theme can be as long or as short as time, teacher inclination, student interest, and available film allow. For example, the thematic unit suggestions for senior high school use which follows could form the basis for a semester's work, or more, should the teacher wish to devlop each suggested section more fully. Or, if the teacher prefers, he could make the unit a much shorter one by eliminating many of the films, by eliminating parts of a section, or a whole section. The teacher could also take only one section and make a short thematic unit of it.

No time limits have been set for the unit in the hope that the teacher will feel free to work imaginatively, creatively and flexibly with the ideas and films, adding or deleting films and/or related materials as he thinks best.

FILM STUDY UNIT FOR SENIOR HIGH SCHOOL USE

Theme: A view of man in our modern age and his reactions to this age.

Time needed for this unit: See preceding page for suggestions for the flexible use of this film study unit.

Recommended Use: Mature eleventh or twelfth grade students.

Man in the twentieth century--what is he, where is he, and why is he what he is? All experience is there somewhere for each child to participate in or observe: the apple pie and family filled life; or the latch key existence with the key around his neck on a string to let him in to where he lives--alone--until his parents get home from work...the in-group school life surrounded by other kids who think as he does or with whom he has much in common; or the life of the loner...the college education, a career, and the process of seeking to find himself; or the job after high school and the seeking to find himself. There are television and movie shows, instant coffee, instant cream for it, frozen TV dinners, frozen almost anything but Yak, motor scooters ("Suzuki cures boredom"), Zen or Christianity, the war in blazing color in his living room each evening, a freedom march, a grape pickers' strike, a PTA meeting, computers that will choose a mate for him, and on and on and on and on and on.

Man is bombarded on all sides by ideas, thoughts, events, and the effects of the lives of others--all often disconnected, unrelated, unaligned in a totally non-linear way. Once he has attained maturity, man is asked to be one kind of person at work--efficient, sure, swift, steady and hard-hearted if the job demands it; at home he must be plumber, garbage man, handyman, friend and gardener, romantic lover to his wife and story teller, counselor, buddy, disciplinarian and wise guider to his children. Or he must do all these things and carry a second job, working nights to add to the family income.

Conversely the wife must be cook, dishwasher, upstairs maid (downstairs too), chauffeur, nurse, confidant, counselor, friend, companion and pet tolerator (turtles in the bathtub?), while functioning as a romantic image in the eyes of her husband. Or she must do all these things and work full time outside the home.

The child must be and is, whether conscious of it or not, a student--a student of all that surrounds him, whether it be the family's love or neglect, the televised war, the teacher's lesson at school, the wealthy neighborhood he lives in, or the slum or ghetto he calls home. He must cope with the demands of an older sibling and/or put up with the annoyances offered by a younger one. He must keep his sense of time perspective while the TV transports him forward or backward in time constantly. He must bear parents who fight or divorce, or he must bear having no father or mother at all. He may even have parents who love him and who lead a rich and tranquil life. He may not.

To structure a unit which will somehow encompass all this and more--for the possibilities of the influences on our lives are limitless--is a task which admits to everything. But since everything is not possible in the 50-minute English period, where does one begin to select material which will say something to the theme of modern man, his society, and his reactions to it? Such a unit all but defies organization, because there are too many things that can be said and so much material from which to choose.

One could begin by asking the question: what is there that reflects man's life and his reactions to it? One might answer: music, art, literature, architecture, film--all those things that permit man to express what he is and how he thinks. What does our music, art, literature, architecture, and film express about our society? A detailed investigation of this could easily form the basis for a doctoral dissertation.

The following unit suggestions, which were structured around the theme of man and his modern world, were designed for an eleventh and twelfth grade film study class. A number of the films listed for possible use in this unit are restricted to film study teachers. Sequences found in a few of the films--particularly *Help! My Snowman is Burning Down**, *Time Piece**, and *Walk in My Shoes*--are rather sophisticated and are suitable for use with only quite mature senior high students. It is important that all the films be previewed carefully by the teacher, who bears the responsibility for deleting any of the films and/or material he considers too sophisticated or unsuitable for any reason for his students.

What a teacher may wish to do with such a unit will depend on the teacher, his students, their interests, and the ability level and maturity level of the class. The following broad outline may prove helpful; there is, of course, much leeway for the teacher to add to or eliminate any section of the unit. The teacher may also change the film showing order in any section.

A Suggested Unit Outline

The basic frame of the unit can be divided into five sections:

I. The Creative Process
II. New Ideas and What Happens to Them
III. What 20th Century Man Creates
IV. Some of the Things Man Says Via Film About His Society
V. How Man Reacts to His Society As Reflected in Film

Each of these sections will not be developed in depth, but suggestions will be made as to how each section might be developed, and some of the films suitable for each section will be listed. Time does not permit a full exploration of the film techniques utilized in the production of these films nor the structuring of all the class assignments that could grow from these films.

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*Available to film study teachers only.

I. The Creative Process *(Why Man Creates)*
(can also be used separate from the total unit as a Film Study Mini-Unit)

Why Man Creates is a film with many facets. Its uses in the classroom are boundless. Part of its appeal is, of course, due to the whimsical and humorous tone and the seemingly endless entertaining detail. In short, it does not have to be "sold."

Basically, it is a film about the creative process, but it is also itself the product of such a process. The viewer learns much about creativity as he watches the film (preferably several times); he also can simultaneously appreciate the creativity of the film's makers.

The film's divisions are marked by a simple outline, with the headings penciled in as the audience watches. For convenience, an outline of the film, with brief descriptions of each section's content, is provided below.

WHY MAN CREATES - A Series of Explorations, Episodes and Comments on Creativity

I. The Edifice

Cavemen and the animals
The Ages - Bronze, iron, etc.
The Church and science
Inventions
Art
Industry
and others.

II. Fooling Around (getting ideas)

The eggs
Lecture on the human head
Conversation in numbers
Crowd behavior
"Types" - Dancer, hippie, opinionated loudmouth

III. The Process (where the game stops, work begins)

The artist at work
Comments on creativity by Edison, Hemingway, Einstein

IV. The Judgment

Crowd's reactions
The artist as a shooting cowboy
The final comment that kills

V. A Parable

The ball, a factory reject (scenes in traffic, a field), crowd's guesses as to his fate - "There are some who say..."

VI. A Digression

Two snails, one with an idea (?)

VII. The Search: Work in progress on new ideas

Cancer research
Food production
Theories on the origin of the universe

WHY DOES MAN CREATE?

Voices from the past and present have a "thread of connection," a common bond.

Each division, or "exploration," utilizes a different filming technique, i.e., "The Edifice" - animated drawings with soundtrack, "Fooling Around" - photographed scenes or incidents with some camera tricks, "The Process" - a dramatized episode with still photographs and voice-over comments. The final segment, which explores the ultimate question, "Why does man create?", is done pictorially, with still and motion picture photography, from classic paintings and graffiti.

Class Activities (3-5 days):

1. Show the film for the first time without extensive comment.

2. Assign groups of students to analyze orally each major division of the film.

3. Supply each group with a list of pertinent questions to guide their discussion, and show the film again. The questions below may prove useful:

"The Edifice"

a. What ages, or stages, in man's development are featured? Give some details about each one.

b. In what ways can the stages be related to creativity? What parts of this section relate closely to the creative process as you understand it?

c. Does the use of humor in this section enhance the ideas presented, or does it serve to confuse? Give reasons for your opinion.

d. Can you discern the film makers' own attitudes toward mankind and his inventions? If so, how?

e. What quality or attitude characterizes each "creator" in this section?

(Note: "The Edifice" should probably be shown more than twice because of the multiplicity of detail.)

"Fooling Around"

a. What is the point of the three eggs segment?

b. What is incongruous about the lecture on the human head?

c. What is your interpretation of the conversation that dwindles into numbers?

d. Why is the crowd's behavior at the stoplight both unexpected and yet not wholly beyond possibility? What is the film maker really saying about people in groups? As individuals?

e. The dancer, the hippie and the opinionated, older lady all have something in common--what is it?

f. What similiarities in each of the incidents can you see?

g. How do all the incidents relate to creativity?

"The Process" and "The Judgment"

a. The action is really quite simple: a man is trying to balance some boxes. What is this situation representing?

b. How can you relate the quotations on creativity by Edison and Hemingway to the action?

c. How does Einstein's comment on the "solution" apply to the man and his boxes?

d. What is the general reaction of the crowd to the artist's creation? Which comment do you think is the most intelligent? The most humorous? Has anyone in that crowd ever been creative, in your judgment? Why or why not?

e. What objects would best symbolize the crowd's remarks? Why is the artist portrayed as a cowboy?

f. What is the comment that finally "kills" the artist? Why is this one, more than any other, "fatal"?

g. What conclusions about the creative process could you draw from these sections of the film?

"A Parable" and "A Digression"

a. Why is the ball rejected? What is his initial reaction to this?

b. How does the ball adjust to his rejection? What experiences does he have which are usually denied to other balls?

c. Why does he attract crowds? How do the others react to him? Why?

d. Why do you suppose the parable ends with the ball's disappearance?

e. What do the comments on his fate mean ("There are some who say...")?

f. Why is the story of the ball called a parable?

g. Connect the parable of the ball to man and the creative process.

h. How do you interpret "A Digression"? What do the two snails represent?

"The Search"

a. What are the projects outlined in this section?

b. What similarities do you notice in each of them?

c. How does the scientists' work relate to creativity?

d. Would you call each of these scientists creative? Why or why not?

e. What is necessary, do you think, for a person to be creative? Would the maker of this film agree with you or not?

4. After each group has discussed its questions, allow time for them to report to the rest of the class in turn.

5. Composition Activities

a. Base a written assignment on any of the discussion questions. Each student can write about the comments in the oral discussion he attended, or about the conclusions reached in the group.

b. Have each group provide one or two composition assignments derived either from their assigned section of the film, or on the film as a whole. Each student then can choose among 5-10 assignments. These can be written on the board or dittoed for the next day's activity.

c. Ask each student to provide a written answer to the question, "Why does man create?"using examples or illustrations from the film to support his thesis.

II. New Ideas and What Happens to Them: *Refiner's Fire**

After the students have considered the creative process and why man creates, they could look further at the process and consider the world's acceptance of the truly new ideas which man creates. An excellent film the teacher might wish to consider using here is *Refiner's Fire.**

The teacher, after previewing, may decide to show the film "cold", prefacing its showing with nothing more than a reference to what was said in the preceding paragraph. Students enjoy deciding for themselves what they think the film is attempting to say. Many composition topics could grow from a viewing of this film.

After showing the film, the teacher could divide the class into groups, each group being asked to meet and formulate an interpreation of the film which a spokesman for the group would communicate to the class. Or the teacher could ask the class to write a short paper on the meaning of the film; after each person had had an opportunity to formulate his own thoughts, the class could discuss the film.

Interpretations Suggested by the Film's Creators

This short animated film is the work of three Arlington, Virginia, high school students. The film is abstract in that the characters are different colored squares and circles. These geometric forms take on human characteristics as the story line develops and the various forms group and regroup themselves, changing color as they go.

Many interpretations as to the film's meaning are possible. The students who designed and made the film, Keith Beasley, Richard Grossman and Carl Hemenway, see it as a social commentary and as an illustration of some of the philosophies which they had studied in their government and English classes. They have suggested three interpretations: a comment on youthful protest; an illustration of Platonic philosophy; and an exercise in the use of Christian symbolism.

YOUTHFUL PROTEST:

The pink squares could be considered to be today's youth, the liberals and the radicals who are different from their elders, bored by the older society, and desirous of change. The older society--the grey squares--are not perturbed about this until the young find a leader who thinks deeply and comes up with some new ideas which the young readily accept. Although the young are happy with their philosophy and try to share it, hoping to change the minds of the established society, the "grey" society resists the change. When the established order feels sufficiently threatened by the young and their ideas, the older order retaliates by becoming angry and destroying the young leader. Intimidated in this way, the young followers of this leader lose their sense of commitment and cannot stand in the face of such obviously destructive intent. They recant and conform to the grey squares' demands. However, as the film ends, the pink "germ" of the new ideas seems to have survived to live again in the hearts of others. Thus the youth are victorious.

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*Available only to film study teachers.

When this interpretation is discussed, students have commented on the United States student protest which built to a crescendo in 1970, culminated in the deaths of the Kent State students, and resulted in a very quiet 1970-71 school year--comparatively speaking. Students have felt that somethow those who died, while not actually youth leaders, somehow symbolically represented the leadership of the young, that in the Kent State action the established society drew the line and destroyed at least for a time the young's desire to protest and rebel openly. (The film was made quite some time prior to the May 1970 events at Kent State; this interpretation was not suggested by the film's creators.)

PLATONIC PHILOSOPHY:

A second interpretation suggested by the film makers is that the film might be seen as a visual representation of the allegory of the cave found in *Plato's Republic*. In this work, Plato compares the whole of society to a group of men who are kept deep inside a cave. These men are positioned and chained to that position so that the only thing they can see is the wall of the cave. Behind the men, placed so they cannot see it, is a fire. Many objects are placed between the men and the fire so that all they can see are flickering shadows cast on the wall, shadows which become reality to them. However, one man (the red circle) is unchained and permitted to see the fire, the objects and the sunlight outside of the cave. He returns to his friends and attempts to communicate to them his new-found knowledge of reality, but they (the grey squares) will not believe him, and when he persists, finally destroy him.

CHRISTIAN SYMBOLISM:

The title of the film was taken from the Old Testament Book of Malaki in which a prophet predicts that the Messiah shall be like a refiner's fire. Christ, the red circle, along with his disciples, the pink circles, tries to convince the world of the validity of Christianity. Society rejects the ideas of Christ, and when Christ persists in teaching, he is crucified. The pink circle, representing Peter, cannot resist the demands of the community to repudiate the teaching of Christ, and, like Peter, the pink circles forsake for a time or a moment their belief, and deny Christ. Finally all who are associated with Christ seem to revert to grey squares. The pink square which reappears at the end of the film is not a complete resurrection of the red circle (Christ), but it does suggest that the concepts and theology which Christ originated did not die and continue to live.

The Making of *Refiner's Fire*

The film's creators, Keith Beasley, Richard Grossman, and Carl Hemenway, used a Bell and Howell 70 DL 16 mm. movie camera. They mounted the camera on a six-foot stand which was supported by two concrete pipes. They used a yellow platform placed on the floor as the stage for their construction paper figures. The film was produced by photographing one frame at a time, moving the figures involved only a fraction of an inch before taking the next frame. In this way the figures appear to move. These young men took

almost 10,000 frames for their film. They worked from a fifty-page script in which they had developed the plot line and choreographed the movements of the characters. They chose six compositions for their soundtrack: Grieg, Peer Gynt No. 2; Wagner, Prelude to Tristan and Isolde; Stravinsky, Rites of Spring and Firebird Suite; Moussorgsky, Pictures at an Exhibition; and Strauss, also Sprach Zarathustra. The soundtrack was recorded and timed prior to the filming; the timing of the music dictated the number of frames photographed for each sequence. After finishing the film, the students edited it to achieve perfect synchronization; then it was printed in composite. They consider their film a work of art, but stated that the film took "only a little artistry and a lot of arithmetic and perserverance."

These three young men are now in college: Carl is at Yale; Richard and Keith are at Cornell.

III. What 20th Century Man Creates

After a consideration of the creative process and the nature of new ideas in our society, the class could move into a consideration of the various modes of artistic expressions man has chosen for use in the 20th century. How deeply the teacher would wish to involve the class in such a study would depend on time and student interest. Often there are students in the class who are quite knowledgeable in some of the areas suggested for study below; these students can make valuable contributions to the structuring of the unit at this point:

Music - There may be students interested and talented in music who might enjoy coming together and making a group presentation on 20th century music, its characteristics, and its reflection of modern society. One student in a film study class brought his Hi-fi equipment to school along with many recordings, and in two class periods presented an excellent overview of modern music and what this music suggests about modern man.

The teacher can assign research to be done in the area of contemporary music, or, if time did not allow, go directly into a study of one of the other areas man has chosen in the 20th century for his artistic expression.

Art - Once again, students in the class talented in this discipline might be relied upon to make valuable contributions. In addition to student presentations to the class, or instead of such a presentation, the teacher may wish to use district-owned films on the subject of contemporary art:

What is Modern Art? - 20 min., color, 1948 S-J

Discusses the pros and cons of modern art and shows paintings by Van Gogh, Picasso, Mondrian, Dali, Miro and others. These paintings provide material for a discussion between a girl photographer and a modern painter.

Changing Art in a Changing World - 21 min., 1967 I thru A

Illustrates how the artist must constantly refine his skill and his powers of selection and invention to keep up with the constant changes that recur around him.

Maitre - 11 min., color S thru A

Story of one artist in rebellion against the standards of the masses who finally creates his own inspired style of painting and becomes an instant success. No narration. This film thematically relates to the film *Why Man Creates*.

20th Century Art: A Break with Tradition - 20 min., color J - S

Demonstrates the styles and techniques created by modern artists and reveals the parallels of 20th Century life and art. As is obvious, the theme of this film parallels most closely the suggested theme of this unit: a view of man in our modern age. Lower ability level students lose interest in this film rapidly.

Literature - It is indeed a challenge to consider exactly which literature should be chosen as representative of the 20th Century, but no one is better qualified to meet that challenge than the English teacher. Here the teacher should exercise his own judgement.

Architecture - Interested students could be of help here. Group work or individual work could be done if the teacher thought a study in this area profitable for the class.

Film - This area for study is large in scope and can be treated in any way the teacher desires. As stated elsewhere in this guide, film can be organized for study according to genre, theme, aesthetics or chronology. The thematic approach will be used here; should the teacher wish to present film according to one of the other organizational plans, he might want to refer to other sections of this guide for unit suggestions.

IV. Some of the Things Man Says About His Society Via Film

It is far easier to find films which are explorations of problem areas in our society than it is to find films which make positive statements about the quality of life in this society. Some sense of balance should be achieved between the critical and the complimentary. The films suggested for use here are drawn from all the genres; the list is not complete and should be supplemented. Time limitations do not permit the full development of this section, but perhaps a few suggestions will be of help in providing a start on which the teacher could build a balanced presentation. A judicious search in the *A-V Materials Catalog* will provide the additional films needed.

Any group of films which make statements about our society could be chosen for this section. If the teacher wishes to look at some of the problem areas

in our country, he might ask his class to consider the crisis in the cities, apathy, the plight of the migratory worker, and the concerns of the country's black citizens. The following films are explorations of these topics. Preview all films chosen for showing and eliminate any which do not seem suitable for the class.

Harvest of Shame, Part I and Part II - 50 min.,

This film is a documentary of the plight of the migratory worker. Made in 1960 by Edward R. Murrow and Fred Friendly for CBS, its showing on television aroused much public concern for the migratory worker and resulted in at least some legislation directed towards correcting the sociological ills portrayed in the film. However, while the film is somewhat dated, the basic living conditions of these workers remain the same.

QUESTIONS TO CONSIDER:

(1) What evidence of editorializing do you find?

(2) Does it appear that the white families were "dressed and scrubbed" for their camera appearances while the black children were photographed by an unannounced cameraman?

(3) Is the white farm owner treated fairly or do you suspect that his comments about the "happy natured" workers were taken out of context and inserted for shock value?

If a research project is desired, the question of legislation passed to remedy some of the evils portrayed in the film could be explored.

Walk in My Shoes, Part I and Part II - 52 min., (26 min. each reel)

Shock film in which blacks speak about themselves in a frank manner. Things are discussed in public that heretofore were relegated to closed bull sessions. Part I deals mainly with individuals and informal groups. It runs 28 minutes. Part II concentrates mainly on the various black organizations, their objectives and methods of obtaining these objectives. The film shows the variety of black thought and feeling while, at the same time, underscores the unity of their unrest and concern.

If the teacher decides this film is suitable for his paticular class, the class activities before and after viewing would depend on the composition of the class, the school itself, and the community which the school serves.

Cities Have No Limits, Part I and Part II - 56 min., (28 min. each reel)

These two films were produced by NBC White Paper on the ordeal of the American city. The film was made in 1968; prior to showing, the teacher might wish to refresh the students' minds about the history of that year--the riots, demonstrations, events at the Chicago Democratic Convention, the assassinations of Robert Kennedy and Martin Luther King.

The producers of this film have chosen a modern format, at times utilizing a split screen and the juxtaposition of images which combine in the viewer's mind to make a powerful statement. Simon and Garfunkle music ("Take the Uptown Train" and "Look for America") is used, and the singing group known as Spanky and Our Gang sing "Give a Damn."

The films are visually interesting, but there is a long quite verbal sequence in which Dr. Daniel P. Moynihan of Harvard University and Dr. Charles Hamilton of Roosevelt University discuss the ills of the city from the point of view of urban planning and political science. Since this unit is suggested for mature eleventh and twelfth graders, verbosity should not be a problem.

The documentary was written by Pamela Hill and Fred Freed, produced and directed by Fred Freed, and narrated by Frank McGee.

Cities in Crisis: What's Happening? - 21 min.,

This film utilizes a rather non-linear approach, juxtaposing seemingly unrelated images and combining these images with an imaginative sound track. There is no narration. The film, which consists of many quick cuts and a music sound track, opens with pictures of freeway traffic and cuts to an empty house which is reminiscent of the 1930's. Shots of the interior of the house are alternated with scenes--very rapidly shown--of 1930 movies of Claudette Colbert, Jack Carson, and Katherine Hepburn. The total film provides an impressionistic overview of urban sprawl, its effects and consequences. There are traffic snarls, air pollution, and urban decay. There are sequences which depict a materialistic pursuit of pleasure in the face of encroaching urban blight; these sequences also suggest the degeneration of the moral and social values of this society.

SUGGESTIONS FOR USE:

This film style could be reproduced on 8 mm. equipment because of the use of the quick cut and the loosely synchronized sound track. By following a showing of the "straight" documentary, *Cities Have No Limits* with this film, the teacher could ask his students to compare and contrast the statements which both films make about the city and the methods each uses in its presentation. These two films lend themselves very well to an assignment of this type.

Art - 3 min.,

This film consists of a series of instantaneous quick cuts from one art masterpiece to another, organized apparently in no particular way. Western art, both ancient and modern, is mixed haphazardly with modern and ancient oriental art. The film begins with its title, "Art," which is followed by the statement, "Or for the first time, 3000 years of fine art in three minutes." After the film "happens," the following lines appear on the screen: "You have just had all the great art of the world indelibly etched in your brain. You are now

cultured." There is no narration and the sound track consists of excerpts from Beethoven's 5th Symphony.

QUESTIONS TO CONSIDER:

1. In viewing the film what did you learn about art?

2. What does the film suggest about modern society?

3. What is the film satirizing?

After viewing the film and discussing the above questions, students have come up with these comments: Art is colorful and many many different kinds of pictures have been painted over the centuries--beyond that there is little that can be learned about art from the film. In format alone the film suggests the fragmentation of society and satirizes man's reach for instant everything. There is instant coffee, tea, sleep (via Sominex), onions, bacon bits, soup, etc. Why not instant education and instant knowledge too?

*Very Nice, Very Nice**

This short film consists exclusively of rapid cuts through which the viewer is exposed to many unrelated images. These images combine to form a kind of filmic collage in which a portrait of modern society, as the film producer sees it, emerges. The sound track consists of a number of unfinished, sometimes garbled, sentences which combine with the visual images to suggest many things about our society. The unfinished sentences used in the film:

- In the city marches an army whose motto is....
- We are living in a highly competitive world today....
- People have made no attempt to educate themselves....
- I like the game...
- People wonder what the future will hold. If you feel well the....
- This is my island and I love it....
- All right, take it easy....
- Like birds on the side of a cliff....
- What is your name friend?....
- I'm talking about the internal system....
- I don't think there is any real concern....
- Nobody wants to get deeply involved....
- Everybody has a washing machine....
- It's good to know there is a sense of cohesion....
- What is good? What is of value?
- What do you intend to be? I don't know....
- Do you think there is any way to correct this situation?....
- And they say the situation is getting worse....
- And the more determined ones are doing something about it....
- Very nice....Very nice....

The form of this film is quite similar to that of *Cities in Crisis*. Students could be asked to compare the film techniques utilized in both films and the statements that both make about society. The

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*Available to film study teachers only.

picture presented of modern society is not a flattering one, nor does one feel very optimistic about the situation after viewing the films.

See reprint, "The Language of Images," in the Appendix for helpful information on this film.

Detached Americans - 33 min.,

This film is a documentary originally prepared for television. It examines the apathy present in the United States and attempts to find reasons for this public indifference. The film is somewhat dated, and is not a very visual presentation, but it is an interesting attempt to get to the roots of some of the problem areas our country is experiencing. Made in 1965, following the Kitty Genovese murder in which 38 people either saw or heard what was happening and made no move to help or call the police, the film explores the conditions in society which makes it possible for its citizens to ignore the plight of individuals.

SUGGESTIONS FOR USE:

Students might be asked to compare the apathy which existed in this country at the time the film was made to the situation which exists today. What forces brought about the involvement of people in more recent years in massive demonstrations and expressions of concern for our society?

V. How Man Reacts to Our Society As Reflected in Film

In this section, the films suggested for use are those which are (1) individual statements about our society and how the individual has reacted to his environment, and (2) general statements about our society and how man reacts to this society. If the teacher feels that any of these films are not suitable for his particular class, a search of the *A-V Materials Catalog* will produce others which could be substituted. Be sure to preview all films before using; responsibility for film selection appropriate for individual class use lies with the teacher.

Of the four films suggested here, three do not present a very pleasant view of our society even though they make quite thought-provoking statements about this society. To achieve a better sense of balance, the teacher may wish to select other rental films which present a more complimentary picture of American life. To redress the balance to some degree, a reprint from *Time*, which says many optimistic things about American society, is included at the end of this section.

My Childhood: James Baldwin's Harlem - 25 min., black and white
My Childhood: Hubert Humphrey's South Dakota - 26 min., black and white

These documentary films are accounts of two very different childhood experiences and the individual's reactions to each. The first film shows the poverty, hate and fear that dominated the environment in which Baldwin spent his childhood, and how this experience resulted in his alienation from this society.

The second film depicts the happy childhood of Humphrey, his close family ties and warm community involvement, all of which influenced his life and personality, bringing about his assimilation of this society. The picture this film presents of American life and American society is warm, pleasant, optimistic and altogether approving.

The two men's differences in attitudes towards their childhoods is striking. Humphrey is idealistically enamoured with the thoughts of his childhood, replete with home baked pies, newspaper delivery routes, church and family closeness. Baldwin's narration indicts his boyhood environment and offers insight into his development as a writer as he began to write "as an act of love, out of despair."

These two films could form the basis for a "compare and contrast" composition assignment or a group discussion assignment.

*Help! My Snowman's Burning Down** - 10 min., color

This film, consisting of a series of unrelated incidents, could be called an example of filmic theater of the absurd. Some of the material is sophisticated, and the film should be previewed carefully to determine its suitability for a particular class.

As the film begins, a man--fully dressed--is seated in a filled bathtub. His walless bathroom, to which there is a door, is situated on a dock in full view of Manhattan. He reaches over, removes a section of toilet paper and inserts it into his typewriter which is under water in the tub; he proceeds to type, then puts the paper on which he typed down the drain in the tub. A knock sounds at the door and he emerges, dripping wet, from the tub; he squeezes his suit sleeve and is at once miraculously dry. The unrelated sequences flow on.

This man is constantly interrupted, but has difficulty locating the source of the interruption. Hearing knocks on the door, he opens it to find a wooden Indian at one time, a roaring train a second time, a fireman a third. He uses a blotter to soak up the water in the tub--climbs back in, and fishes through the bathtub drain with a diamond ring for bait. He "catches" a woman's hand which he pulls through the drain. Seeing the nails only half polished, he files a rough spot on a nail with an electric nail file, and finishes the polish job. Then, after another

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*Available only to film study teachers.

interruption, he returns to share a martini with the hand. Further interruptions take him from the tub and in one sequence he finds a roll of gauze wound tightly around his leg. He follows the gauze to another room where he finds a mummified woman wrapped in gauze. She shakes herself loose from her wrapping and, in her state of semi-dress, dances seductively before the man. The man, suddenly attired in heavy winter coat and hat, retreats apprehensively and does not respond in any way to the blatant advances of the woman. He appears physically quite cold, shivering and trying to find ways to keep warm. He sets his hat ablaze only to have a fireman arrive to put out the fire.

After telephone calls and other interruptions which occur constantly, the man finally opens the door and walks straight off the pier into the Hudson River. He spies his bathtub floating in the river and seeks refuge there, only to have a toy submarine come along, torpedo his tub, and sink it.

SUGGESTIONS FOR USE:

This film has been called "irresistible, nutty surrealism of the first order" in the British Federation of Film Societies *Film News*, and won the Special Jury Prize, Cannes International Festival; the Diploma of Merit, Edinburgh International Festival; the Golden Gate Award, San Francisco International Festival; Golden Eagle Award, Council on International Nontheatrical Events, Washington; and an Academy Award nomination. It has been called a humorous satire on American advertising and advertising's view of the world.

Many of the sequences suggest the television commercials which zoom in on such products as deodorants, shaving cream, sprays of various kinds, and paper products with fantastic absorbency. Other sequences suggest the lack of privacy in the modern world and the constant, ridiculous interruptions in our daily lives. The impersonal sharing of cocktails with people we don't know, the materialistic society where he who offers the most in gifts gets the girl, and the mechanized society where there is a gadget to perform almost every task are all satirized. Man's reaction to all of this seems to result in an attempt to escape, but somehow society even manages to thwart him in this.

The film, through the use of unrelated sequences, makes a humorous comment on modern life. But while it has been called surrealistic and bizarre and has won a number of international film awards, there are those who would argue that in the classic surrealism traditions of Salvador Dali and Luis Buñuel, this film does not in any way compare nor qualify to be called surrealistic. Some critics have called the film a work of art. Whether it actually is or not is a moot question. Probably only a few honor students who have spent many hours at a local theater watching underground films would be able to make such a distinction upon viewing the film.

Perhaps it would be best to present the film as simply a humorous kind of experience, or example of theater of the absurd, rather than as a surrealistic film. It would not be possible on a high school level to show a truly classic surrealistic film, such as *Un Chien Andalou* (The Andalusian Dog) which was made in 1929 by Dali and Bunuel, because films of that stature in the genre of surrealism contain images so outrageous, revolting, and disgusting that they probably should not be shown to high school students. A study of the truly classic in the use of surrealism in film, which one really must undertake before being able to judge accurately the artistic merits of such a film as *Snowman*, probably should be deferred to the college level because of the subject matter involved.

*Time Piece** - 8 min., color

This sophisticated film, while it contains more continuity than *Snowman*, uses the same techniques. Absurd situations combine to suggest certain things about modern society. The film also suggests that man compensates for the inadequacies of his society by inventing daydreams in which he sees what he wishes to see or is what he wished to be. Shots are also inserted to suggest how he sees others in his mind's eye (through the use of his imagination) as opposed to the reality of the situation.

The film spoofs certain film making styles. One scene obviously alludes to Tony Richardson's dinner scene in *Tom Jones;* others suggest the Antonioni film style of intercutting fantasy images with reality images; while others remind one of Ingmar Bergman's characters who run from death.

The study of *Time Piece* reprinted below was written by Paul A. Schreivogel and appears in the George A. Pflaum publication *Films in Depth*, a collection of twelve film studies, which is on the district supplementary text list. These studies cover the films *The Little Island, Occurence at Owl Creek Bridge, Night and the Fog, Sunday Lark, Toys, Languages of Faces, Overture Nyitany, Flavio, Orange and Blue, A Stain on His Conscience, No Reason to Stay,* and *Time Piece*. Each study presents a detailed analysis of the short film to which the title refers, and discusses a related aspect of film art and appreciation.

The study of *Time Piece* is reprinted by permission of George A. Pflaum Publishers, and is an example of the quite helpful film analyses available from this publisher. Other recommended Pflaum texts will be found in the resource section of this guide.

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MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS
pp. 73 - 78
Surrealism and Time Piece

An Optimistic View of the Direction American Society Is Taking

Since there is no district-owned film which makes the optimistic statement found in the article printed below, this reprint from the February 22, 1971, issue of *Time*, may be of some interest to the teacher who has elected to structure and teach a unit built around the theme of modern society and man's reaction to this society.

It is far easier to find films which are explorations of problem areas in our society than it is to find films which make positive statements about this society in an optimistic way. Certainly balance between the two should be present in any unit of this kind.

The article makes such an optimistic statement. Even though the article may become rapidly out-dated by subsequent events, its content seemed so pertinent to the theme of this unit as it was being written in February, 1971, that the decision was made to reprint it for teacher consideration. The article appeared in the issue of *Time* which concerned itself with the strange quiet which had fallen over America after the storm of protest which shook the country the year before. The teacher might wish to recommend the book discussed in the article to selected students.

A FOREIGN VISION OF THE COMING AMERICAN REVOLUTION*

The European's compulsive fascination with what was once called

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A Culminating Activity for the Unit

Students have in the past enjoyed making collages which express their own views of man in the modern age and his reactions to this age. Others have preferred to write essays, poetry or short stories which communicate their thoughts about this age and man's place in it. Most students enjoy making a personal statement about life as they see it and experience it. Should camera equipment be available to them, some students might wish to make a short film which attempts to communicate their feelings about the era in which they live. The magnitude of the subject makes this difficult to capture; teacher help may be essential in narrowing the topic to one of workable scope.

FILM STUDY UNIT FOR JUNIOR HIGH USE.

The following film unit was designed and used successfully by Mrs. Wynne Hollinshead and Mrs. Patricia Phelan at Montgomery Junior High School during the 1968-69 school year. It involves the use of six rental films, utilizes a showing schedule (interspersed with discussion days) of approximately two weeks, and covers film language and criteria for film analysis. We wish to express our appreciation to Mrs. Hollinshead and Mrs. Phelan for granting permission for its inclusion in the guide.

PROPOSAL:

That the new film unit here outlined should be presented to English classes for participating teachers of seventh grade, possibly as the last unit of the year, to end the week preceding final grades. Since it is a cumulative unit, any classes which are to be included must attend all film sessions and attempt to follow the general pattern of lesson plans, with modifications to fit individual classes.

GOALS:

1. To add a new dimension to the traditional learning skills of English.

    a. Listening for the meaning behind what people say.
    b. Verbalizing the emotions and feelings released by dramatic presentations.
    c. Reading the nuances of gesture, posture, facial expression and all the means of silent communication that movies portray so well.
    d. Writing about themselves and their reactions as a result of the total involvement of the film medium.

2. To discover in films the literary criteria for analysis beyond the plot-line into character development and the growth of maturity in themselves to enable them to identify with parents and other significant adults.

3. To promote discovery of some criteria for discriminating between fine films which handle topics seldom attempted in the classroom, and those films which are simply time-passers, and to promote a carry-over from experience with these films to a new awareness of movies and TV.

4. There are many secondary goals in developing an understanding of symbolism, increasing students' understanding of human relations and of self-motivation, through a medium for which many students have more enthusiasm than they have for reading.

RATIONALE:

There is no question that most students spend more time before a TV than they do in the classroom (50 vs. 30 hours) and a glance at the TV schedule will point up the fact that TV runs more films in a week than the local movie house does in a year. The English classroom concentrates almost

exclusively on literature and uses films only to illustrate that study. More than half the student body seldom reads a book without coercion, for even in advanced classes we have found non-reading students. We can hardly blame the students for their poor choice of TV fare if we offer no means for them to use in judging or analysing the films they see in terms of the "literature" we would like them to know. If you have read Marshall McLuhan, it must be apparent that the movies and TV are gradually breaking down the print-oriented perceptual patterns because they involve so many more of the senses. There is a world of language conveyed in these noverbal arts, with which English as a discipline is making little attempt to connect. Since the required English course is the attempt, in part, to get students to understand human interreactions, it seems sheer folly to ignore a means of expression toward which all students are automatically motivated by their non-school environment. To be able to channel critical intelligence to the understanding and evaluation of a medium most students will have more experience with all their lives than they will ever have with books, seems to us a must we can no longer overlook. It is possible to expand the students' understanding of human relations, of their own personal way of coping with experience (fear, loneliness, death, being the outsider, expressing affection, etc.) through the medium of carefully selected films.

METHODS:

The list of films used in the pilot project, May-June 1963, totaled six films which could each be fitted into one class period. Many of the selected films were very short, some only ten minutes long. In some cases two of these films were combined on the same viewing day, but usually the short film was run twice, with some guide questions of what to watch for the second time through given by the teacher between viewings. A viewing day was alternated with a day for discussion, writing, work sheets or testing. Each film discussion began with basic questions.

(Note: These questions and other teacher-prepared material--the list of films used, a summary of each film, a sample work sheet, and a list of suggested writing topics--are on pp. 86-89 of this guide.)

EVALUATION:

The teachers who took part in the complete unit were unanimous in their opinion that the film unit should be repeated this coming year. We had a wide variety of students, ninth graders as well as seventh, advanced students as well as specials, yet the interest in the films held high even among those for whom we felt the selection was too "young," or who had seen a selection before. Ninth graders who should have been familiar with the terms, agreed that for the first time they really understood such tools of literary analysis as "symbolism," "theme," and "mood." Even seventh grade classes demonstrated ability to handle these skills. Writing assignments revealed depths of feeling among "regular" students that were seldom evidenced in conventional assignments. Seventh graders became adept in handling "compare and contrast" analysis which is a much more advanced skill.

The method of discussion we used was successful with each film and is an applicable tool for class discussions of other literary forms. There were perceptive responses on an unusually mature level by even slow seventh graders as a result of the format and discussion techniques. All class members responded, even some who had been reticent most of the year.

In addition to student response, the unit furthered professional rapport within the department among the participating teachers, as well as encouraged individual teacher self-evalution.

One of the bonuses we had hoped for was that students who are usually impatient with school toward the end of the year would keep their interest and enthusiasm through the dog days of June. This was achieved. The films arrived several days in advance so that they were easily previewed before showing, allowing us to make suitable discussion questions and tests. Because the film unit was scheduled for late in the school year, we were able to get every film we requested at the time it was originally scheduled. The Contemporary Film Company with which we did business was unusually cooperative in making arrangements and in shifting one film to another day to suit our convenience.

On the disadvantageous side, we had made no allowance in our budget for the mailing charges to return films, so there was some inconvenience in being reimbursed for the sum. Another fact which we had not foreseen was that the unit would attract attention at the last minute from people who wanted to see only a sampling of the films. Since our plans had been made for viewings in the Little Theatre, it was not possible to accomodate those who came later and hoped to see only one or two of the films. This year we will try to find out exactly which teachers wish to participate so we can plan for a larger space if necessary. Because of crowded conditions, there was some noise at the beginning of the films during some showings, but the excitement of the films themselves was sufficient to eliminate any discipline problems. Another disadvantage to our plans this year may be that the ESEA funds which paid for the rentals last year may not again be available.

EXPANDED PROJECT:

The most revolutionary change we wish to make this year is in adding a feature length film to our list, the purchase of at least the teacher's edition of *Exploring the Film* by Kuhns and Stanley (one for each participating teacher's use) published by George A. Pflaum Publishers, 1968, Dayton, Ohio, and the rental of a set of TV commercials recommended by the authors of the aforementioned text. Our choice of films last year was made without access to this recently published text but we found that most of the films we had selected were dealt with in the new text. Only portions of the text could be used for seventh graders because it was designed for hish school use, but it has excellent ideas which can be adapted to our unit: a briefing on the history of film, including some clips from rare early attempts at film making; a use of comics to help in understanding angle, framing, movement (and perhaps the biased stereotyping of this childhood favorite medium).

We realize the difficulties of scheduling a full length film, but we would like to have it carefully considered before rejecting the idea out of hand. It could be done either through a major rescheduling of one school day to allow two showings during the day (for the students of the participating teachers), or it could be accomplished by running it during sixth period to last beyond the final bell. We feel this is the less worthwhile arrangement because of the lack of control over every student's participation to the end of the film which would be a required part of the unit.

By offering a few clips of the best of TV commercials, some teachers might want to develop actual filming of written commercials which would give a more active type of culminating activity. This could have some carry-over into summer recreation for we were surprised last year at the number of students in our area who had access to home movie cameras. Of course, if this were tried, it would be necessary to hold the unit somewhat earlier in the year in order to get films processed and returned in time for viewing in the classroom.

COST:

1968	
Red Balloon - 34 min., color	22.50
Clay - 8 min., black and white	10.00
Hollinshead's *Clay* - 12 min.,	00.00
Golden Fish - 20 min., color	20.00
Dream of Wild Horses - 8 min., color	10.00
Willie Catches On - 24 min., black and white	8.00
Very Nice, Very Nice - 8 min.,	10.00
Return Postage	7.00
	86.50

1969	
All the same, plus either: *Nothing but a Man* - feature length	
or	
Home of the Brave - feature length (est.) $35.00	
Exploring the Film, George A. Pflaum Publishers	
Teachers Manual	$3.50
Student text, 35 copies @ $3.20	112.00
TV Commercials, KOGO TV	?
Estimated Total	$125.00

CONCLUSION:

The teachers who participated in this unit last year were so encouraged with its success that we cannot stress too strongly the urgency of its inclusion in the English curriculum for this year.

QUESTIONS ON FILMS

THE FOLLOWING BASIC QUESTIONS WILL BEGIN CLASS DISCUSSION ON ANY OF THE FILMS

1. What color do you remember? (shape for black and white films.)

2. What sound?

3. What scene?

4. If you could put yourself into the picture anywhere, where would you choose to be?

(KEEP REINFORCING ANY STUDENT RESPONSE WITH "GOOD," "FINE," "YES," AND MOVE QUICKLY FROM ONE RESPONSE TO ANOTHER TILL EACH STUDENT HAS SPOKEN.)

SPECIFICALLY FOR "DREAM OF THE WILD HORSES."

What feelings do you have when you hear the word _____ (fire, water, horses). (Getting at symbolism)

When discussion is at peak and most people have responded, stop the class and pass out the worksheets, asking students to fill them out seriously since the worksheet will be graded.

FILM LIST AND SCHEDULE

The following is a tentative schedule of the films for the unit about which we spoke at the last English Department meeting. If you are interested in attending with your class, please indicate what days, which periods, and how many students you would be bringing to the Little Theatre on the days indicated, to watch the films. You should attend for the whole series, if possible.

May 27 - *Dream of Wild Horses*

May 29 - *Clay* (two films)

May 30 - *The Outsiders* (later discarded as being poorly done and unsuitable)

June 3 - *Golden Fish*

June 4 - *The Red Balloon*

June 6 - *Willie Catches On; Very Nice, Very Nice*

SYNOPSIS OF FILMS USED

Dream of Wild Horses: A slow motion color study of wild horses in play, running through fire, jumping into a river. No talking; dreamlike quality of the music heightens the beauty of the horses moving through smoke and dust, to leap into lacy, feathery water splashes.

Clay: Cleverly animated black and white three-dimensional clay figures which seem to evolve of themselves. Alternately funny, frightening, wistful and thought-provoking. Harvard made, accompanied by a fast-moving jazz group.

Hollinshead's *Clay*: Home-movie in color made by Tracy Hollinshead by the same process, surprising number of duplications of figures, though made independently. No music, but shows what one can do with elapse-time photography at home.

Golden Fish: International award winning film by Jacques Cousteau in color, of a boy's yearning for a goldfish. Fish is so happy with his new home he leaps in joy, right out of his bowl; is threatened by a hungry alley cat who turns out to be an accidental hero instead of a villain.

Red Balloon: This color film is also an award winner by the same producer. The balloon becomes so real that the students are shocked when "he" is killed in the end. The surface story is of a balloon who loves a boy in return, but there is a deeper meaning--the struggle between good and evil--that has some seventh graders seeing the balloon as a symbol of the Christ and the finale as a resurrection when all the balloons in Paris gather to honor the boy's friend.

Willie Catches On: Where does it all begin? How are the seeds of prejudice implanted? This is a frank and searching attempt to answer these questions of growing concern in our world. Starting with Willie as a ten-year-old, the film traces how he becomes the college student who is always kind to everyone but who blackballs a Nigerian student from the fraternity because of color alone.

Very Nice, Very Nice: A prickly commentary on the chaotic events of our day, as they might look to someone young and uncommitted. The film is made up of dozens of still pictures which seem familiar. Fragments of speech heard in passing give the film a satiric twist. In contrast to the violence of events, the film maker points up the lack of concern of many people with the day's events or the emptiness of what they see and hear. Only note of hope is a beautiful young child, standing in a crowd, dwarfed by the adults around her.

Name: _____

Period: _____

Teacher: _____

Dream of the Wild Horses WORK SHEET QUESTIONS

1. What were the horses doing at the beginning of the movie?

2. Where do you suppose this takes place?

3. Where was the camera when the horses were jumping over the obstruction?

4. What was the obstruction over which they stumbled?

5. Why does the play stop?

6. How did the mist or smoke affect the horses?

7. When did the mood change from play to something more serious?

8. What did the music add?

9. How did you feel when you first saw the fire?

10. What was the most horrible moment?

11. Why fire and water in the movie?

12. What effect did the slow moment have on the mood?

13. What part does color play?

14. Would this film have been as effective in black and white?

15. If you had to choose one word to describe the whole movie, what word would you choose?

16. If you could choose two words, what two words would you combine to describe the film?

SUGGESTED WRITING TOPICS *(Dream of Wild Horses)*

1. If you could be entirely free, describe where you would be and what it would be like.

2. What connection did you find between the movie and man's reaction to danger?

3. Describe in detail the scene in the movie that you liked best, using as many descriptive words as possible.

ETHNIC GROUPS: THEIR LIVES, INTERESTS AND CONCERNS

The needs for a film unit built around a multi-ethnic theme will vary greatly from school to school and will depend in large measure on the ethnic balance of the school and the class involved. The students in an upper middle class area might well benefit from a film unit structured to communicate the concerns of minority groups. Conversely, students in an ethnically balanced school or in a school composed primarily of minority groups young people are already aware of these concerns or are living them daily.

Realizing that each school and each class has distinctly different needs, and being cognizant of the care with which the teacher would wish to choose films with an ethnic theme, no attempt will be made to suggest a sample unit in this area. It seems more appropriate to list district-owned audio-visual material which can be utilized in the structuring of such a film unit. The following list includes motion picture film, film strips, study prints, kits, tapes, and records.

AUDIO-VISUAL MATERIALS ON ETHNIC GROUPS
San Diego City Schools
February 1971

DEWEY NUMBER	TITLE	MIN.	COL B/W	GRADE LEVEL
MPF				
301.1	America, America.	29	B/W	A or T
	Joys, the drags, and the dilemmas.	22	B/W	A or T
	Mirror, mirror on the wall.	29	B/W	A or T
	My childhood, Part II: James Baldwin's Harlem.	25	B/W	S thru A
	Off the record.	29	B/W	A or T
	People are different and alike.	11	Col	P-I
	**Star spangled extremists.	30	B/W	J thru A
	Up from Neanderthal.	29	B/W	A or T
	People are different and alike.	11	Col	P-I
301.36	Uptown: Portrait of the South Bronx.	27	B/W	S thru A
301.45	Black history: Lost, stolen, or strayed. Part I.	28	Col	S thru A
	Black history: Lost, stolen, or strayed. Part II.	26	Col	S thru A
	Booker T. Washington	18	B/W	I thru A
	Booker T. Washington. Copy B.	11	Col	I thru A
	Brotherhood of man.	10	Col	I or J
	Civil rights movement: Historic roots.	16	B/W	J thru A
	Civil rights movement: Mississippi summer project.	17	B/W	S thru A
	Civil rights movement: The North.	23	B/W	S thru A
	Civil rights movement: The personal view.	25	B/W	S thru A
	Civil rights movement: The South.	28	B/W	J thru A
	Conformity and the crutch.	30	B/W	A or T
	Dr. George Washington Carver.	11	B/W	I thru A
	Education and the Mexican-American. Part I.	30	B/W	A or T
	Equal protection of the laws.	30	Col	S thru A
	Equality under law: The lost generation of the Prince Edward County.	25	Col	S thru A
	Face to face.	30	B/W	A or T
	Fourteenth generation Americans.	30	B/W	A or T
	Frederick Douglass. Part I.	25	B/W	J or S
	Frederick Douglass. Part II.	25	B/W	J or S
	George Washington Carver.	11	Col	J
	Heritage of slavery. Part I.	21	Col	S thru A
	Heritage of slavery. Part II.	32	Col	S thru A
	**High wall.	32	B/W	S thru A
	History of the Negro in America. Part I. 1619-1860: Out of slavery.	20	B/W	J thru A
	History of the Negro in America. Part II. 1861-1877: Civil war and reconstruction.	20	B/W	J thru A
	History of the Negro in America. Part III. I Have a Dream: Life of Martin Luther King.	35	B/W	J thru A
	**I wonder why.	6	B/W	All Gr
	In search of a past. Part I.	23	Col	S thru A
	In search of a past. Part II.	30	Col	S thru A
	Interview with Bruce Gordon.	17	B/W	J or S
	Joshua.	15	B/W	J or S
	Manana is today.	25	Col	A or T
	Manuel from Puerto Rico.	14	Col	All Gr
	Morning for Jimmy.	28	B/W	J thru A
	Negro American.	15	Col	J thru A

**Free Films

DEWEY NUMBER	TITLE	MIN.	COL B/W	GRADE LEVE
301.45	Negro heroes from American history.	11	Col	J
	New mood.	30	B/W	J thru A
	Newest new Negro.	30	B/W	A or T
	Not as yet decided.	1	B/W	T
	Operation Bootstrap. Part I.	28	B/W	S thru A
	Operation Bootstrap. Part II.	30	B/W	S thru A
	Portrait in black and white. Part I.	27	B/W	S thru A
	Portrait in black and white. Part II.	27	B/W	S thru A
	Promises to keep.	30	Col	A or T
	Quiet war.	30	B/W	S thru A
	Quiet war. Copy B.	20	B/W	T
	Remedy for riot.	37	B/W	I thru A
	Tale of two ladies.	28	B/W	A or T
	Tenement, The.	30	B/W	S thru A
	To find a home.	28	B/W	A or T
	Walk in my shoes. Part I.	28	B/W	A or T
	Walk in my shoes. Part II.	24	B/W	A or T
	Weapons of Gordon Parks.	28	Col	J thru A
	What about prejudice?	12	B/W	J-S
301.5	Blue Dashiki: Jeffrey and his city neighbors.	14	Col	I-P
324.1	Constitution and the right to vote.	29	B/W	S thru A
362.5	Welfare, The.	18	B/W	C or A
362.8	Harlem crusader.	29	B/W	S thru A
371.9	**Worlds apart.	14	B/W	A or T
371.974	Prudence Crandall. Part II.	20	B/W	J or S
	Prudence Crandall. Part I.	30	B/W	J or S
394	**Your neighbor celebrates.	26	Col	All Gr
780.9	American Negro sings.	24	Col	All Gr
796.1	My own yard to play in.	7	Col	All Gr
796	Body and soul - Part I: Body	24	Col	S thru A
811	Paul Laurence Dunbar: American Poet.	14	Col	J-I
916.6	Negro kingdoms of Africa's Golden Age.	17	Col	J
972	Jesus Garcia, Hero of Nacozari.	8	Col	I-P
972.014	First Americans and their Gods. Part I.	10	Col	J thru A
973	Black soldier.	26	B/W	S thru A

Fs

301.45	From Africa to America.	38 Fr	Col	J or S
	George Washington Carver.	72 Fr	Col	I thru A
	George Washington Carver. Copy B.	42 Fr	Col	I-J
	George Washington Carver, the plant doctor.	24 Fr	Col	I-J
	Negro faces the 20th century.	37 Fr	Col	J or S
	Negro fights for the "Four Freedoms."	36 Fr	Col	J or S
	Negro in Civil War and reconstruction.	36 Fr	Col	J or S
	Negro in the gilded age.	35 Fr	Col	J or S
	Our population.	26 Fr	Col	P-I
	Slavery in "A House Divided."	37 Fr	Col	J or S
	Slavery in the young American Republic	38 Fr	Col	J or S
	Threshold of equality.	38 Fr	Col	J or S

**Free films

BEST COPY AVAILABLE

DEWEY NUMBER	TITLE			COL B/W	GRADE LEVEL
Fs Box					
301.45	American Negro pathfinders.	Manual	6 Fs	Col	I thru A
Ss					
301.45	Adventures in Negro history.	Manual	1 Fs 1 Rec	Col	I thru A
	African past; Slavery and freedom in the English colonies.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Benjamin Banneker; Robert Smalls.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Exploding the myths of prejudice.	Manual	2 Fs 1 Rec	Col	I thru A
	Frederick Douglass; Harriet Tubman.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	From freedom to disappointment; New leadership and the turning tide.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	George Washington Carver: A study in genius.		1 Fs 1 Rec	Col	I-J
	John Henry: An American legend.	Manual	1 Fs 1 Rec	Col	I
	Mary McLeod Bethune; George Washington Carver	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Minorities have made America great. Set A.	Manual	2 Fs 2 Rec	Col	S thru A
	Minorities have made America great. Set B.	Manual	4 Fs 4 Rec	Col	S thru A
	Minorities have made America great. American Indians. Set C.		1 Fs 1 Rec	Col	S thru A
	Minorities have made America great. Japanese and Chinese. Set D.		1 Fs 1 Rec	Col	S thru A
	Minorities have made America great. Mexican-Americans. Set E.		1 Fs 1 Rec	Col	S thru A
	Negro in American history.	2 Manuals	2 Fs 1 Rec	Col	A or T
	Plantation South; Firebrands and freedom fighters.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Progress, depression and global war; Hope, disillusionment and sacrifice.	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Reverend Dr. Martin Luther King, Jr.	Manual	1 Fs 1 Rec	Col	I thru A
	They have overcome.	Manual	4 Fs 4 Rec	Col	J thru A
	Children of the inner city.	6 Manuals	6 Fs 3 Rec	Col	P or I

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DEWEY NUMBER	TITLE		COL B/W	GRADE LEV
Ss				
973.62	La Raza, the Mexican-Americans. Part I.	6 Fs	Col	J or S
	Manual	3 Rec		
	La Raza, the Mexican-Americans. Part II.	4 Fs	Col	J or S
	Manual	2 Rec		
	La Raza, the Mexican-Americans. Part III.	6 Fs	Col	J or S
	Manual	3 Rec		
	La Raza, the Mexican-Americans. Part IV.	8 Fs	Col	J or S
	Manual	4 Rec		
973	Black Odyssey: Migration to the cities.	2 Fs	Col	J thru A
	Manual	2 Rec		
973.92	Equal under the law: The story of Thurgood Marshall; Patricia Harris: Ambassador for Progress.	2 Fs	Col	J or S
	Manual	2 Rec		
	Robert Weaver sees a new city; Fighting Shirley Chisholm; Three wars of Edward Brooke.	3 Fs	Col	J or S
	Manual	3 Rec		
973.7	Black men in blue.	1 Fs	Col	I or J
		1 Rec		
978	Negro cowboys.	1 Fs	Col	I or J
		1 Rec		
SP-S				
372.4	Black ABC's.	(26)	Col	P or I
301.45	Children of America.	(8)	Col	P or I
	Famous Black Americans.	(12)	Col	I thru A
	Famous contemporary Negroes.	(15)	B/W	All Gr
	Gallery of great Afro-Americans. Manual	(50)	Col	I thru A
	General living.	(10)	B/W	All Gr
	Modern Negro contributors.	(24)	B/W	I thru A
	Negro life in general.	(12)	B/W	All Gr
	Negroes in our history.	(24)	B/W	I thru A
	Negroes of achievement, 1865-1915.	(24)	B/W	I thru A
	Non-white American authors.	(18)	Col	S
	Twentieth century Americans of Negro lineage. Map and Manual	(24)	B/W	I thru A
SP-M				
301.45	Important dates in the history of the Negro people in our country.		B/W	S-J
741.2	I have a dream portfolio by Charles White.	(8)	B/W	
SP-L				
301.45	Eyewitness: The Negro in American history. Set A.	(4)	B/W	I thru A
	Eyewitness: The Negro in American history. Set B.	(6)	B/W	I thru A
	Eyewitness: The Negro in American history. Set C.	(4)	B/W	I thru A
Kit				
301.45	Negro history. (6 Fs, 6 Fs Manuals, 3 Rec, 2 SP-S (24), 6 Trns + Guide, Book)			I thru A
2x2 759.1	Art of Black America.	(10)	Col	J thru A

NUMBER	TITLE			GRADE LEVEL
Rec - Dewey				
301.45	Autobiography of Frederick Douglass.	Manual		I or J
	George Washington Carver.		(2)	I thru A
	Glory of Negro History.	Manual		I or J
	Great moments in Negro history.			I thru A
	Great Negro Americans. Vol. I			J thru A
	Negro folk symphony.			J thru A
	Negro woman.	Manual		I thru A
	Poems by Sterling Brown and Langston Hughes.	Manual		J thru A
811.08	Anthology of Negro Poetry.			I thru A
	Anthology of Negro Poetry for young people.	Manual		I thru A
	Anthology of Negro poets in the U.S.A. - 200 years read by Arna Bontemps.	Manual		I thru A
811.5	Dream Keeper read by Langston Hughes.	Manual		J thru A
973	Dred Scott Decision (Excerpts); John Brown's last speech (Excerpts).			J-S
Rec - Company				
FOLK Fs 3842	Been in the storm so long.			
FOLK Fe 4530	Folk music U.S.A. Vol. I.			
FOLK Fl 9671	Langston Hughes' Jerico - Jim Crow.			
FOLK Fa 2941	Leadbelly's last sessions. Vol. I			
FOLK Fa 2691	Music down home.			
FOLK Fe 4500	Negro folk music of Africa and America.			
FOLK Fc 7654	Negro folk rhythms.			
FOLK Fc 7533	Negro folk songs for young people.			
FOLK Fa 2659	Music from the South. Vol. 10.			
Tape				
791.4	Sidney Poitier.			J thru A

CONTEMPORARY/MCGRAW-HILL FILMS WITHOUT WORDS

FOR USE IN BILINGUAL STUDIES AND ENGLISH AS A SECOND LANGUAGE

"A"	10 min	B&W	$100
Adventure of an Asterick	10 "	Col	135
The Bird	5 "	"	100
The Boiled Egg* (District owned)	5 "	"	100
Bridges Go Round	5 "	"	115
Children Adrift	26 "	B&W	185
Christmas Cracker	9 "	Col	120
Clay (District owned)	8 "	B&W	100
Dem	12 "	Col	200
Dream of Wild Horses	9 min	Col	135
Fireman Is Sad and Cries	10 min	Col	135
Glass (District owned)	11 min	Col	215
Help! My Snowman's Burning Down (District owned)	10 min	Col	135
Hypothese Beta	7 min	Col	125
Insects	5 min	Col	100
Jail Keys Made Here	10 min	B&W	110
L'Oiseau	9 min	Col	125
The Nose	16 min	B&W	150
Occurrence at Owl Creek Bridge (District owned)	27 min	"	200
Once Upon a Time There Was Dot	8 min	Col	135
Orange and Blue	15 min	Col	195
Orpheon	8 min	Col	125
Overture/Nyitany	9 min	Col	125
Place To Stand	18 min	Col	240
Poppy Cock!	16 min	Col	215
Queer Birds	10	B&W	135
Railrodder	22 min	Col	265
Rhinoceros* (District owned)	11	Col	150
Sailing	15	Col	180
Seeing Eye	28	B&W	200
Seven Authors in Search of a Reader	21	B&W	150
Sky	10	Col	135
String Bean* (District owned)	17	B&W	195
Symmetry	10	Col	135
Time Piece* (District owned)	10	Col	145
The Top* (District owned)	8 min	Col	135
Toys	8 min	Col	135
Two Men and a Wardrobe	15 min	B&W	250
Vivre	8 min	B&W	75
The Wall	4 min	Col	100
Chickemauga	33 min	B&W	225
Automania 200	10 min	Col	135
The Egg	10 min	Col	145
Human Folly	15 min	Col	220
Justice	10 min	B&W	80
6, 5, 4, 3, 2, 1	7½ min	Col	100
A Stain on His Conscience	14 min	Col	190
Two Balls of Wool	99 min	Col	130
Little Joys, Little Sorrows	10 min	B&W	95
Aquarelle	10 min	Col	135
The Goal	10 min	Col	135
Les Escargots* (District owned)	11	Col	150

*Available only to film study teachers

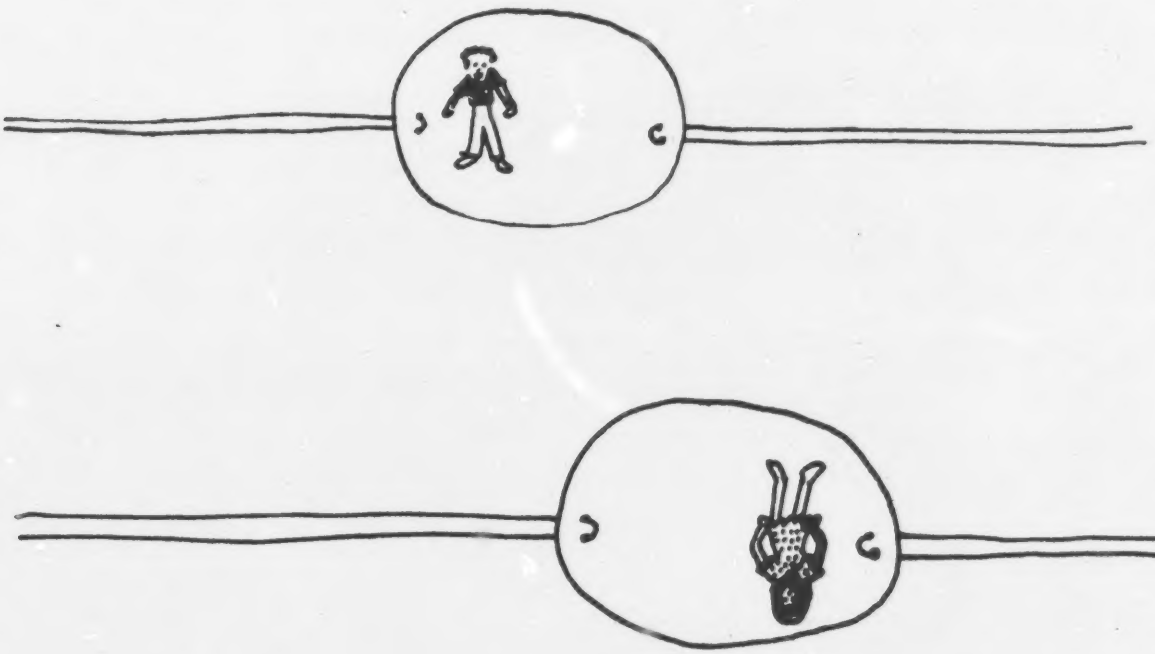
HISTORY AND AESTHETICS OF THE CINEMA

There exists today no means of influencing the masses more potent than the cinema. - Pope Pius XI

The cinema must and shall become the foremost cultural weapon of the proletariat. - Lenin

Persistence of Vision

Our eyes play tricks on us and retain images after the object has left our field of vision. If we gaze at the sun and look away quickly, the sun's image is retained for a fraction of a second. A burning baton twirled in a darkened arena creates the illusion of an arc of flame, not merely a point source of light. Spinning a child's top or a coin are simple ways to demonstrate this phenomenon. As a further demonstration, students may want to construct their own thaumatrope from a disc of cardboard and string. (Be sure to invert one image as shown in the diagram.)



In reality movies are not moving pictures, but a series of stills being flashed on the screen at the rate of 24 per second. Between each frame, for just an instant, the screen is dark, but persistence of vision fuses one still with the next, creating the illusion of a continuously illuminated image.

The Earliest Films

In 1899, after the performance of the stage play *Ben Hur*, one critic wrote, "The only way to secure the exact sense of action for this incident in a theater is to represent it by Mr. Edison's invention."

In the stage play *Mary Stuart*, the climax was reached when the executioner began to lower his ax upon Mary's neck as the curtain descended rapidly. The one-minute Edison kinetoscope film *Execution of Mary Queen of Scots* (1895) shows Mary approaching the block and then kneeling. The headsman swings his ax and the audience sees Mary's head roll in the dust. Of course, at the crucial moment a dummy had been substituted for Mary. This brief film demonstrated the heightened reality possible in motion pictures and virtually impossible in live theater.

The Irwin-Rice Kiss (1896) was 42 feet of film consisting of 600 frames and lasting on the screen for only 15 seconds. This brief foray into intimacy was widely condemned as an affront to public sensibilities. An April 1896 edition of the *New York World* ran a feature story about this film with the following headline:

> The Anatomy of a Kiss--At the request of *The Sunday World* May Irwin and John Rice posed before Edison's Kinetoscope--result 42 feet of kiss in 600 pictures.

The following films may be rented from the Museum of Modern Art, 11 West 53rd Street, New York 10019, for the fee indicated.

Films of the 1890's (1894-1899) - 11 min., (MMA, $10)

Twelve brief films including *The Irwin-Rice Kiss* and *Execution of Mary Queen of Scots*.

Early Newsreels (1895-1915) - 22 min., (MMA, $12)

Nine brief films including *Gold Rush Scenes in the Klondike, McGovern-Corbett Fight*, and *The San Francisco Earthquake*.

Early Lumiere Films (1895-96) - 13 min., (MMA, $10)

Twenty-one selections including *Teasing the Gardener*, one of the earliest attempts at screen narrative.

Films of Georges Melies (1899-1912) - 50 min., (MMA, $35)

Five selections including The Conjurer and A Trip to the Moon. Melies, a former magician, introduced fades and dissolves, slow and fast motion, and animation.

Edwin S. Porter (1903-07) - 37 min., (MMA, $24)

Five films including *The Life of an American Fireman, Uncle Tom's Cabin, Dream of a Rarebit Friend, Rescued from an Eagle's Nest*, and *The Great Train Robbery*.

The Life of an American Fireman was the first film to use intercutting. In the rescue scene we see the fireman enter the burning building and carry the woman to a window. Here the interior shot ends with a cut and the camera takes a new position outside the building to show the fireman and the woman he is carrying descend the ladder. The woman implores the fireman to return to the burning room to rescue her child. We see the fireman ascend the ladder and enter the window. The exterior shot ends and the camera again positions itself inside the burning room to record the rescue of the child. Finally the camera is placed outside, and we see fireman and child exit through the window and descend the ladder.

In *The Great Train Robbery,* a western filmed in New Jersey, Porter shot each scene from a fixed camera position. One scene followed another with a simple cut. No fades or dissolves were used. Parallel editing, or cross cutting, was introduced. Here shots from two scenes are intermingled. As the robbers are making good their escape, the scene is cut to the station where the little girl discovers her unfortunate father. Both actions, miles apart, are represented as occurring simultaneously.

The Birth of a Nation (1915) D.W. Griffith - 130 min., (MMA, $50)

Griffith, the son of a Confederate officer, had read the Thomas Dixon novel *The Clansman,* a story of the Civil War, Reconstruction, and the rise of the Ku Klux Klan. The resulting film, considered by many critics as the most important silent film ever made, proved that cinematic art relied on a disjunctive process; one in which shots, scores of shots--some as brief as a fraction of a second--in themselves often without significant meaning, when skillfully juxtaposed, achieved a power which a single, lengthy shot could never achieve. Woodrow Wilson said that it was like "writing history with lightning." Battle scenes were photographed in extreme long shot. The technique of long shot-medium shot-close-up was fully developed. Griffith mounted his camera on a fast moving truck to film horsemen giving chase. He utilized the iris, mask (keyhole, telescope), vignette, split screen, and triple split screen. His rapidly alternating cross-cut scenes, especially at the climax of the film, was perhaps his greatest innovation.

Public screening precipitated race riots since the Klan was portrayed sympathetically, while Negroes were depicted in degrading stereotyped fashion.

The Mother and the Law (1914-19) D.W. Griffith - 75 min., (MMA, $45)

A realistic portrayal of slum life.

Intolerance (1916) D.W. Griffith - 127 min., (MMA, $50)

Released after *Birth of a Nation,* it included four stories rapidly cross-cut throughout the film. Post-revolutionary Russian directors studied this film, even cutting and re-editing it to produce new filmic meaning.

Way Down East (1920) D.W. Griffith - 116 min., (MMA, $45)

Masterful cross-cutting in the last-minute rescue of Lillian Gish is one of her best performances.

Orphans of the Storm (1921) D.W. Griffith - 126 min., (MMA, $45)

Germany's Golden Twenties

The post-World War I American film industry had a readily accessable market for simple escape films. The American people welcomed lavishly produced escapism and the industry could afford large capital investment in such ventures knowing that the American market was dependable. War-torn European countries diverted talent from their film industries to the reconstruction of their nations. Thus American film interests were assured that their films would reap additional profits on the Continent. The guarantee of large profits enabled producers to mount very expensive productions. Ostentatious spending began to exclude consideration of aesthetic values, and interest in film aesthetics shifted to the struggling European film makers. The following films are noteworthy examples of German expressionistic films available from the Museum of Modern Art:

The Cabinet of Dr. Caligari (1920) - 51 min., (MMA, $30)

This expressionistic film attempted to free the medium from the strictures of realism. Camera angles, costume, light and shadow, painted backgrounds utterly distorted--all contributed to its psychological overtones.

Metropolis (1926) by Fritz Lang - 94 min., (MMA, $15)

This film depicts a struggle between capital and labor in some futuristic city. It is one of the most ambitious of the German silent fantasies.

The Golem (1920) - 64 min., (MMA, $35)

A rabbi tries to save his people.

Destiny (1921) by Fritz Lang - 84 min., (MMA, $40)

This film is preoccupied with fantasy and symbolism.

Nosferatu (1922) by F.W. Murnau - 63 min., (MMA, $35)

A Dracula story told with many camera tricks.

Even more important that the expressionistic films from Germany were the "street films," grimy, simply told films depicting a slice of life in the depression-ridden post-World War I era. City streets were often the center of the drama, hence the genre's name.

The Last Laugh (1924) by F.W. Murnau - 81 min., (MMA, $40)

Murnau refined the use of the mobile camera and introduced the subjective camera. Heretofore, the camera was considered an objective recorder of events. Murnau wanted the camera to reveal subjectively the protagonist's inner feelings. The camera, then highly mobile, became the protagonist's eyes and moved as he moved; saw what he saw from his point of view. The camera was mounted on a dolly and maneuvered across sets as walls rolled to one side. It was hoisted aloft by elevators and taken down stairs on tracks. No picture up to this time had so deftly shifted point of view.

The Joyless Street (1925) G.W. Pabst - 89 min., (MMA, $40)

The importance of camera viewpoint and camera angle was explored by Pabst as a means of controlling psychological meaning. The butcher, having great power over the street people of impoverished Vienna, is always filmed from below to suggest his domination over others. When an actor reeled in a drunken stupor, the camera reeled as well. In the film, Pabst drew a brutal picture of middle class degradation and the sadism of profiteers.

The Street (1923) - 62 min., (MMA, $40)

The first of a long line of "street films."

Variety (1925) - 61 min., (MMA, $40)

The film achieved worldwide acclaim through its camera tricks. The camera swings with the trapeze artists.

The Love of Jeanne Ney (1927) G.W. Pabst - 120 min., (MMA, $40)

Pabst employed the moving camera and cross-cutting. In one three-minute scene there are 40 separate shots, yet the scene remains fluid.

Post-revolutionary Russia

After the 1917 revolution there was in Russia a severe scarcity of film stock and film-making equipment. Kuleshov and Pudovkin, mindful of this scarcity, began to study existing films. Griffith's *Intolerance* was screened over and over again. It was cut and shots were rearranged to determine the significance of their order in the film. Kuleshov conducted an experiment wherein he obtained footage of a man with an expressionless face. He then inserted this footage in juxtaposition to film of a plate of soup, a child playing with a teddy bear, and an old woman lying dead in a coffin. Audiences acclaimed the actor's skill in each instance. He appeared hungry as he gazed upon the soup. He seemed contented when viewing the child. He showed grief over the dead woman. This was demonstration enough for the Russian film makers that not the images alone, but their juxtaposition created filmic impact.

Pudovkin maintained that visual images should do more than convey story elements; they should convey character traits as well. Often a film would flash a title such as, "The Banker--A Grasping, Greedy, Heartless, Cad." Pudovkin preferred to show these traits visually by intercutting such shots, for example, as the banker kicking a dog, or stamping a mortgage document "foreclosed." Pudovkin termed these shots "plastic material" from which character could be built.

Mother (1926) by Pudovkin - 78 min., (MMA, $40)

This film is based upon the 1905 revolution as well as Gorkey's novel. Pudovkin used Griffith's technique of intercutting, as in the scene where the mother visits her son in prison and slips him a note. The title reads, "And outside it is spring," and then is seen shots of a river, geese, a happy boy, and the prisoner's mother walking home through the fields. Immediately the action is cut back to the prison.

The End of St. Petersburg (1927) by Pudovkin - 78 min., (MMA, $40)

Made for the tenth anniversary of the October 1917 revolution, this film adheres to the strict doctrines of orthodox Communist interpretations of war and revolution.

Storm Over Asia (1928) by Pudovkin - 77 min., (MMA, $40)

The early years of the U.S.S.R. during the period of foreign intervention are dramatized. Character revelations are powerfully accomplished by abundant use of "plastic material."

In each of Pudovkin's films the hero is the personification of the masses. In the films of Sergei Eisenstein the masses themselves are hero.

Strike (1925) by S. Eisenstein - 82 min., (MMA, $40)

Incidents leading up to an all out strike in a Czarist metal works culminate in the murder of the strikers. During the final murder scene, Eisenstein intercuts shots of cattle being slaughtered.

Potemkin (1925) "Odessa Steps" Sequence by S. Eisenstein - 10 min., (MMA, $6)

Eisenstein saw the mutiny on the battleship *Potemkin* as a microcosm of the social forces about to be unleashed in prerevolutionary Russia. Using his theory of montage, the juxtaposition of images for maximum effect, Eisenstein was able to construct perhaps the most influential scene in silent films--The Odessa Steps scene. The Cossaks fire their rifles, a woman clutches her stomach, a baby carriage begins to roll down the steps, a man in close-up watches in terror as the carriage lurches down the steps. These shots, all taken independently and at different times create a powerful fluidity of action because of their skillfull editing. Any Odessa citizen could have run down the steps to safety in a minute or two. But Eisenstein knew the significance of this incident and wished

screen time to be longer than real time. He therefore expanded time through editing. It would have taken perhaps a few seconds for the Cossacks to descend two or three steps. But Eisenstein assembles a variety of shots taking much longer to cover this action. We see shots of rifles, faces, boots, the steps, and boots again. This expansion of time adds dramatic weight where the director wants it.

Activity for Students

Read this simple narrative.

> A sinister looking man is lurking in the bushes observing a child playing with a ball in front of her house. The child's mother, unaware of impending danger, is preparing lunch. The man jumps from the bushes, scoops up the little girl and runs toward a battered automobile.

As the director of this scene you must plan each of the several shots required. Where possible, try to use the following techniques:

1. Long shot-medium shot-close-up
2. Intercutting
3. Parallel editing or cross cutting
4. Very brief shots, often not more than a second or two
5. Movable camera, perhaps mounted on a wagon
6. Expressionism through costume, camera angles, distortions
7. Change camera point of view from objective to subjective
8. Pudovkin's "plastic material" to establish character
9. Montage or juxtaposition of images for maximum effect

FILMS SUITABLE FOR UNITS ORGANIZED ACCORDING TO THEME

*Baggage** - 20 min., black and white

This is a silent film in pantomime. It is a highly symbolic study of man and can be interpreted in many ways. Interpretations suggest the theme of sin and its role in man's life, also, the way man copes with trouble. There is a lavish use of objects used symbolically, with a sensitive performance by a mime. The film is best prefaced by a discussion of the art of pantomime and the nature of symbolism.

Thematic content: Anxieties and limitations of man, loneliness, alienation, sinful nature of man

Clay - 8 min., black and white, 1964

Using animated clay figures, this film presents the concept of the origin of the species. The action starts with the most basic forms of life and moves through different characters and relationships, climaxing in the creation of man. This is a fast-moving and entertaining film, and the action is greatly complimented by a lively jazz score.

Thematic content: Need for communication

*Corral** - 12 min., black and white, 1954

This award winning film is a visual representation of man taking control of and forming the forces around him. The story, told only through action and music, shows a cowboy and his struggles to break and tame a wild horse. Eventually the man gains control and the two form a new unity. This film deals in an indirect way with the themes of freedom and control.

Thematic content: Freedom and control, man's dominance in nature

*Decision at Delano** - 26 min., color,

This documentary film shows the events of the Delano grape workers' strike, beginning in 1965. It is objective in presenting the controversy between the workers and the growers.

Thematic content: Justice, labor movement, migrant workers, problems in rural America

Detached Americans - 33 min., black and white, 1965

Examines the problems and reasons for apathy in the United States today. Shows typical examples in community life.

Thematic content: Need for community social ethics, values of modern times, apathy, social responsibility.

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*Available only to film study teachers.

*Dot and the Line** - 10 min., color

This film is a three-way love story involving a dot, a line and a squiggle. Both the line and the squiggle compete for the affections of the dot. At first the dot is attracted to the free and natural form of the squiggle. As the story progresses, we follow the struggles of the line as he painfully learns to make himself into new forms. The line teaches himself to be more versatile and succeeds in winning the love of the dot. This film explores the theme of discipline versus freedom, and concludes that a happy medium is the answer.

Thematic content: Discipline and freedom, spontaneity and rigidity

*Erzatz** - 10 min., color, 1961

In this film, everything has been replaced by blown-up plastic forms. These people and objects can be created or destroyed without much thought. Animation is used to present an amusing but terrifying world that dramatizes the results of the dehumanizing tendencies of modern civilization.

Thematic content: Mechanization, dehumanization

*Eye of the Beholder** - 25 min., black and white, 1957

This story of an artist illustrates the principles of perception and shows that no two people see the same thing the same way.

Thematic content: Nature of truth

*Genius Man** - 2 min.,

This film makes a statement about the role genius plays in the life of man. In a humorous way it suggests the role that civilization expects of genius as opposed to the needs of genius itself. It is set in the days of cavemen, although it relates to man and civilization as a whole. The artwork in this production is two dimensional.

Thematic content: The limiting aspects of society, its failure to accept diversity

*The Hand** - 19 min., color, 1965

This allegory uses the two main symbols of a man and a hand. The man is a potter and he only wants to live and create alone; however the hand insists on invading his privacy and changing the form of his creations until his existence is destroyed. This is an excellent and provocative film that explores the question of power versus the rights of man.

Thematic content: Power, the rights of man, invasion of privacy, freedom.

*Boiled Egg** - 5 min., color, 1963

This French cartoon follows the adventures of an over-confident egg as it tries to escape an unknown and invisible pursuer. The egg travels through a field of sand and stones, narrowly escaping his pursuer, only to meet with destruction on what appears to be the brink of freedom.

Thematic content: Fatalism

*Harvest of Shame** - 54 min., black and white

This film documents the plight of the migrant worker in America, dealing mainly with the workers of the southeast. Through interviews on location, it depicts the deplorable conditions and injustices that these people suffer. The hopelessness of their situation becomes evident, and is even more deplorable as contrasted visually with the prosperity of America.

Thematic content: Migrant workers, poverty, problems of rural America.

*Hat** 18 min., color, 1964

This cartoon deals with the boundaries created by men. Two sentries are made to face each other as human beings when one loses his hat to the other side. They end up discussing the line between them, questioning its existense and necessity. The themes of human relations and attitudes towards ones fellow men are explored in this subtle and fast-moving film.

Thematic content: War and peace, disarmament, political freedom, international relationships, dignity of the individual.

*Help! My Snowman is Burning Down!** - 10 min., color, 1964

A hilariously absurd film, filled with surrealistic symbols that are wide-open to interpretation. Some of the themes suggested by the bizarre happenings of the film are the impersonal and antiseptic nature of modern existence, man's inability to separate work from pleasure, and his confusion and fear in a mechanistic society.

Thematic content: Alienation, personal or social freedom, meaning of existence, dignity of individual, dehumanization of man, communication, conformity, human relations, sex in America

I Wonder Why - 6 min., black and white, 1966

In this photographic essay of the thoughts, a young black girl expresses her love for nature and wonders, "Why some folks don't like me."

Thematic content: Dignity of individual, sanctity of life, need for sensitivity

*Les Escargots** - 11 min., color, 1966

A science fiction tale of a farmer who fails to learn through experience. When he discovers that his tears can make his crops grow, he spends all his time in his fields making himself cry. However the snails come and turn into gigantic monsters, eating everything in their path. Eventually they turn to stone and the farmer returns to his fields to water them once again with his tears. This animated film is an interesting comment on man's stubborn nature.

Thematic content: Inability of man to profit and learn through experience, blind acceptance of fate

*Neighbors** - 9 min., color, 1952

This is an allegory on the stupidity of war. The film shows two nearly identical neighbors and the dispute that arises over a flower that comes up on the boundary between their property. There are no words, just a variety of visual techniques that show, with humor and horror, the growth of dissension between men.

Thematic content: Need for community, social ethics, the sinful nature of man, communication

No Reason to Stay - 29 min., black and white, 1966

Dramatization of the personal feelings (and frustrations) of a high school dropout about life inside a modern high school and compulsory "mis-education."

Thematic content: Awareness (sensitivity), communication, nonconformity, schools and education, self discovery, social injustice

Occurrence at Owl Creek Bridge - 27 min., black and white, 1962

Ambrose Bierce's Civil War story concerns a Southern spy about to be hanged. The thoughts which go through his mind prior to his hanging are the story content. This is a sensitive and vividly portrayed enactment of the short story, an excellent example of the manipulation of time in a film.

Thematic content: Phenomenon of life, sanctity of life, inner spirit of man, sensitivity to life, hope

*Rhinoceros** - 11 min., color, 1964

This cartoon fantasy parodies Ionesco's play about conformity. It explores this theme in three situations: private life, the business world, and the community. It shows people afraid of facing the responsibilities of reality; instead, they conform and become insensitive members of the crowd. This film uses difficult symbols, and should be shown several times.

Thematic content: Alienation, ethics, personal or social freedom, leisure, meaning of existence, sinful nature of man, materialism, self destruction, need for sensitivity

*Stringbean** - 17 min., color, 1964

This touching visual poem is a look into the inner world of a little old woman. She lives alone in a drab tenement room in Paris, to which she adds a touch of joy by starting a string bean plant. She cares for it with love and devotion, and when she loses this small comfort we watch how she accepts the hurt with resignation and hopefully starts another plant. This artful film explores the subtle line between mere existence and life with meaning. The alternate of color and black and white give added contrast to these distinctions.

Thematic content: Celebration of life, meaning of human existence, phenomenon and sanctity of life, loneliness, inner spirit of man, renewal

*The Top** - 8 min., color, 1966

This cartoon satirizes man's efforts to gain material wealth. It is a series of comments on the methods that different human types employ to reach "the top," and their reactions to success. This is a compact, sophisticated film that might be more effective when shown several times.

Thematic content: Human relations, achievement, meaning of life, materialism

The Tenement - 30 min., black and white, 1967

The film exposes the drab lives and daily drudgery of five black families who live in a Chicago slum.

Thematic content: Plight of the economically depressed black, poverty, and urban concerns

*Time Piece** - 10 min., color

This brilliant, surrealistic film is a comment on the absurdity of contemporary life. While being wildly amusing, the film presents, in a series of rapid images, a biting look at modern society. It is the story of one man, lying in a hospital bed, reviewing the happenings of his life. The happenings are mixed with dream sequences that seem to be interpretations of those realities.

Thematic content: Technological society, alienation, personal ethics, freedom, tempo of modern life, dehumanization of man, limitations and anxieties of man, materialism, maturity, mechanization, paradox of modern times, self destruction, conformity

*Toymaker** - 15 min., color

In a simple, direct manner this film makes a powerful comment about human relations. It involves two puppets that suddenly discover they are different (one is striped and one is spotted). Their first reaction is to emphasize their differences and argue. Finally they learn they were both made by the toymaker and that they're similar despite unimportant superficial differences. This film points out man's tendency to emphasize his differences rather than the similarities that could help to unite them.

Thematic content: Human relations

*Very Nice, Very Nice** - 8 min., black and white, 1962

This collage depicts the confusion of the uncommitted person when faced with the responsibility of finding a meaningful existence in a chaotic world. It exposes the anxieties and conflicts that are perhaps unique to modern man.

Thematic content: Limitations and anxieties of man, paradox of modern times

Walk in My Shoes, Part I - 28 min., black and white, 1963

In this shock film, blacks speak about themselves in a frank manner. Things are discussed in public that heretofore were relegated to "closed" bull sessions. Part I deals mainly with individuals and informal groups.

Walk in My Shoes, Part II - 24 min., black and white, 1963

The film concentrates mainly on the various black organizations, their objectives, and methods of obtaining them. It shows the variety of black thought and feeling while, at the same time, underscoring the unity of black unrest and concern.

Thematic content: The economic variation which exists in the black community and the variety of attitude which exists between the groups; the hopes, dreams, aspirations, and expectations of the black man. (This film could prove to be controversial in some classrooms; the teacher will wish to preview the film carefully before using to decide how best to handle certain of its content--or whether the content is suitable for his particular class.)

*You're No Good** - 28 min., black and white, 1966

The study of a boy committing a crime, this film takes us through fantasy and flashback into the mind of the "juvinile delinquent." We realize his dreams, hopes and fears as he contemplates, acts out, and then regrets his crime. The story is one of a rebel fighting with his conscience to decide

whether or not to accept the consequences for his actions. The film is more than this however; it explores the boy's state of mind and we see him as a person rather than a stereotyped delinquent.

Thematic content: Alienation, drop-out, crime, fear, personal and social freedom, need for identity delinquency, leisure, maturity, teen concerns, generation gap, human relations, isolation, rejection

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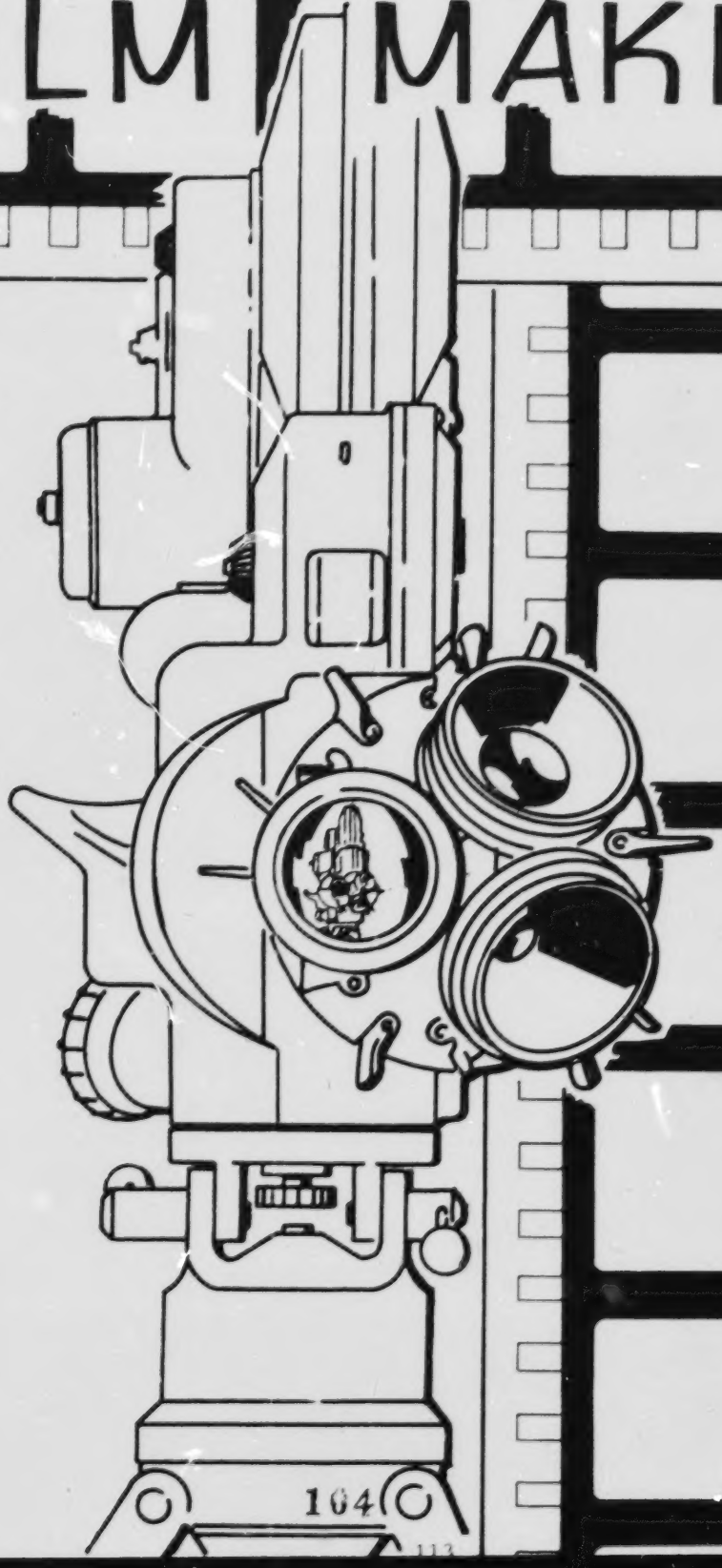
FILM MAKING



In film making the teacher

- is backstage

advising,
guiding
& suggesting

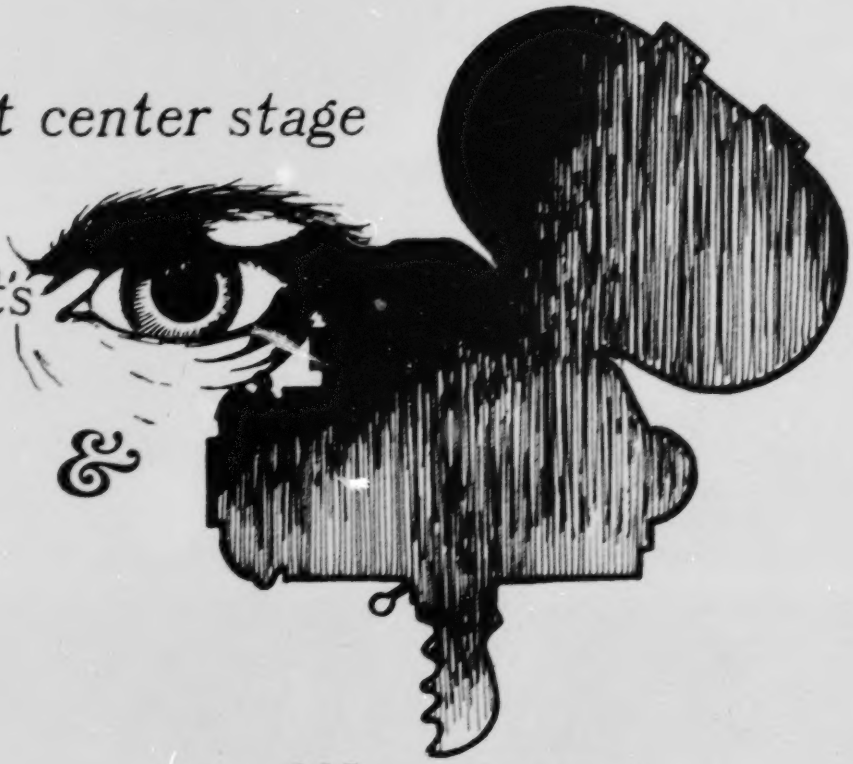
In the role of Editorial Consultant
or Producer

&

- at center stage

is the student's

&



THE CHARACTERISTICS OF FILM AND STUDENT FILM MAKING

Making a film is exhilarating, exciting, exhausting and tedious. One experiences intense moments of productive creativity when all goes exactly as one hoped, followed unavoidably by periods when the work involved seems all too exacting and one questions if the film will ever be finished.

As with any creative effort, the whole film is a composition of parts artfully arranged in relation to each other so as to form a unified whole. But while film encompasses the elements of the visual arts--which are essential and make a vital contribution to the film--it is an art more related to literature in that both are time arts. The whole of a painting is comprehended at an instant; the completed canvas is there for one's view. It is only after this total view that one might look to the detail of its component parts. In film, as in literature, the total cannot be comprehended or understood unless each component part is experienced as it occurs in the work. It is the very skillful blending of all the elements involved and the ordering of the sequences which produce a film of merit; the responsibility for this rests primarily with one person.

The controlling eye, the vision that ultimately produces a film, is that of the director. It is he who sees and develops the rhythm and pacing of the film so as to produce the over-all mood, tone or atmosphere which the film possesses. It is he who insures balance between long shots, close-ups, low shots, high shots, panning, zooming, cuts and crosscuts so as to produce a film with visual variety which builds in intensity.

In professional film making companies, the responsibilities are apportioned to many people who operate in a compartmentalized manner. The director directs, the cameraman films, the editor edits, the wardrobe mistress is responsible for costumes, and the makeup man creates illusion. Each has his job to do, albeit under the supervision of the director and the producer. However, in student film making, the project is usually much more of a one-man operation. The film's producer tends to be also the director and the cameraman, as well as the editor and sound man.

There are a number of reasons for this. First, the building of a film company that operates professionally has its basis in the technical competency and accomplished skills of the individuals involved. Students have yet to attain this technical mastery; they work towards some degree of technical competency as they make their films. Their films are laboratories wherein they learn to direct, act, and serve as cameraman and editor. Few, if any, come to the class with anything remotely resembling competency in any of the required areas. Few will leave the class with anything resembling professional attainment; that is not the purpose of the class, nor does such an accomplishment lie within the province of most English teachers. Few English teachers have a minor in film arts. Until film study and film making courses are incorporated

into the English teacher's education, the teacher is usually learning along with his students; he is in no position to train his students to be professional film makers. (It is recognized, of course, that there will be uniquely qualified English teachers who may make it possible for some of their students to acquire remarkably professional technical skills.)

Second a professional company has, in addition to technical skills, a maturity commitment and sense of self-discipline which many students have not yet had the opportunity to develop fully. Professional companies also have the added motivation of working on an assignment for which they are paid for services rendered. Students work for the pleasure of communicating an idea to others through the medium of film; consequently, most students wish to make their own films rather than serve in a technical capacity for the presentation of someone else's vision. By fully participating in the creation of a film, rather than merely serving as a technician or technical aide on someone else's film, a student learns effectively to be a more discriminating viewer, thus fulfilling one of the goals of the course. Undoubtedly, there will be some cooperative interaction involved in the students' film making process, particularly if there are to be people in the films; thus meeting another course goal, that of increasing students' knowledge in the area of human relations.

Should the director of the film choose to have someone else serve as his cameraman, he should be encouraged to develop an excellent sense of rapport with the student who serves him in this capacity. It is not an easy relationship, for the director in effect must dictate the actions of the cameraman. The cameraman may exercise some right of suggestion, but he must defer ultimately to the wishes of the director. Should the director be overly influenced by the ideas of his actors and/or cameraman, the finished film might reflect a lack of thematic focus or an inconsistent directorial style. In the world of the film, the director must make the final decisions if he is to achieve his vision and communicate his idea through his film. He must somehow do this, while retaining at the same time a good sense of rapport with those with whom he works. In achieving, or attempting to achieve this delicate balance, a student-director submits himself to a learning procedure which can operate impressively in the affective domain.

Another area in which the director must proceed with caution lies in the relationship he establishes with his actors. He must somehow get from them the performance he needs for his film, while at the same time insuring that the actors needs are met. He must reprimand without devastating, coax without wheedling, and compliment without smothering. He must dictate through suggestion, being careful that his tone of voice does not constitute a demand to a sensitive actor who would react adversely to such a manner of direction.

THE TEACHER'S ROLE IN STUDENT FILM MAKING

The role of the classroom teacher in student film making is difficult to define. It is a role which does not exist in the professional film making world and is highly unique and demanding. It will depend to a large extent on the individual teacher and on how he feels comfortable in operating. Experience has shown that English teachers working in the area of film making and film study are most effective as a combination resource person and teacher-advisor. Teachers have found that filming which produces the best results occurs when the students understand both the responsibilities and the limitations of their filming jobs when involved in group film work. The teacher can be very effective in encouraging the proper film making inter-personal relationships. He also checks out any school owned equipment for student use, and arranges all film field trips which are school sponsored, being sure that the proper paper work involved is taken care of. Serious legal complications could ensue should parent permission not be secured for filming trips outside the school. Since no student may be required to participate in a field trip, alternatives must be available. Field trip information will be found in more detail at the end of this section.

Young Filmmakers by Rodger Larson (E.P. Dutton & Company, New York) contains much helpful information; this text carefully delineates the responsibilities of teacher and students in the various areas of filmmaking. It is available through the Professional Library or may be purchased from Dutton for approximately $6.00. The possibility of reprinting portions of the book for teacher reference was explored, but the reprint fee exceeded district budgetary limitations.

EQUIPMENT NEEDED FOR THE COURSE

In some classes, where students have access to family camera equipment, it is possible to teach film making without school equipment. However, since most students must rely on school-owned motion picture cameras and accessories, a list of equipment recommended for school purchase has been drawn.

It has been recommended that this unit of equipment be purchased and housed at the IMC, then checked out for a period of weeks to film making teachers. Decision on this proposal had not been made when this guide went to press. Check with the IMC to see if the unit is available. The requested equipment is listed below:

1	only	Camera, Super 8 mm., motion picture, Bauer Model C-1M w/f 1.8 9-36 mm. power zoom lens, speeds 18, 24 f.p.s. and single frame
1	only	Projector, Super 8 mm., motion picture, Kodak Model M85, w/f 1.55 22 mm. lens, 400 feet reel capacity
1	only	Case, Bauer, for C-1M 8 mm., camera
1	only	Editor, Regular and Super 8 mm. motion picture film, HPI Model 808 Dual
1	only	Splicer, Regular and Super 8 mm. motion picture film, LPL
1	only	Tripod, motion picture camera, Vivitor Model 1119
2	only	Movie Lights, w/2 mounting adapters, Smith Victor Model Q-1-U
2	only	Light Stands, 6 foot, Smith Victor Model S2 w/stand adapters
1	only	Book, *How to Make Good Home Movies*, Eastman Kodak Company
1	only	Cable release
1	only	Ampex cassette tape recorder Model Micro 9
1	only	Cassette 3M tape cartridge (90 minutes)

It would be preferable, however, if a more extensive equipment unit with provision for sound synchronization could be owned by the English Department of each school for the exclusive use of its teachers. The English Department might wish to cooperate with the Art and/or Drama Departments in the acquisition of such equipment which could be shared by the departments participating in the funding.

All prices quoted in the list below are approximate and were those which were available, Spring 1971. If such a list for school use is drawn up after 1971, it would be wise to check with local camera stores; new and more effective motion picture equipment is constantly being developed. Teachers should make a judicious selection from the equipment listed below in accordance with individual school needs.

3 Kodak Instamatic 134 cameras. (If better still cameras are desired see list in appendix)	$75
1 Kodak Carousel 750 slide projector	85
10 Kodak Carousel 750 slide trays	20
3 Ampex cassette tape recorders model Micro 9	120
15 Cassette 3M tape cartridges	33
1 GE movie light model SuperMate SM1	18
1 Tripod dolly	50
1 Tripod with pan head	65
1 Bolex Magnetic Film Striper*	221
1 Bolex SM 8 Projector (also records sound)*	327
4 Bolex 7.5 macrozoom cameras (the 155 is excellent but higher priced)	400
2 splicers LPL	16
1 808 Editor (Vernon) Dual	38
Reels and cans	20
Film and Processing (instructional supplies)	250
Rechargeable Mallory Batteries	15
1 Mallory battery charger (BC-15)	8

*Substitute Bell and Howell equipment if less expensive sound synchronization equipment is desired.

BEHAVIORAL GOALS FOR STUDENT FILM MAKERS

The teacher should encourage the student film maker to:

1. Work alone for the most part, although some interaction is essential if there are to be actors in the film.

2. Look at and evaluate his films objectively, being able to see the films' faults as well as their virtues.

3. Be persistent and possess the tenaciousness essential for seeing a film to its conclusion.

4. Accept instruction and show a willingness to learn, instead of resorting to the cover-up for lack of knowledge.

5. Show a healthy respect for school-owned equipment and demonstrate a well developed sense of responsibility for this equipment.

6. See life with some depth and sensitivity, and have something he wants to say, via the visual image, about life.

7. Develop not only the ability to work alone but the ability to show initiative in finding the answers to technical questions. (There is a public library, and there are book stores where one might look at a book without buying it.)

8. Be patient with the regimentation necessary when a large number of students must share the use of quite limited camera equipment.

9. Be patient with the regimentation necessary when a student must secure parental and teacher approval for filming field trips. (An amount of paper work must be completed in order to make it possible, legally, for students to leave campus on filming excursions.)

10. Realize that regardless of how much he knows about film techniques, his knowledge is small indeed when compared to professional film makers. (There is nothing more exasperating than a student who holds a $200 school camera in his hand once, and then assumes he knows all about camera and filming, resenting any effort on the part of the teacher to provide instruction before he uses the camera.)

SUGGESTED SEQUENCE IN TEACHING FILM MAKING

PREPARATION

USING THE STILL CAMERA TO TEACH COMPOSITION

To make a film of merit, a student must learn to "see" in a different way, to think within the limitations of the square on the screen in which his picture must live, and to discipline his "mind's eye" so that it can focus down to that area and learn to operate within that limitation.

A student stands on the beach, feels the wind blow on his face, watches the waves crest and the sea gulls fly, thinks it is beautiful, aims a camera, and clicks the shutter. The slide returns from the developer. All it reflects is sky in the top half and water in the bottom half--and nothing else; the picture is visually quite boring. Students tend to forget that the eye has peripheral vision while the camera does not, and that sound, smell and warmth of the sun have also contributed to the exhilariating experience which he failed to capture in his picture. To be a good cameraman, students must learn to translate all types of sensory experience into purely visual terms (unless, of course, adequate sound equipment is available which can make its own contribution).

There are arguments both pro and con for beginning a film making unit with still camera work. The majority of students show an appalling lack of visual interest and variety in their still pictures. They must be taught to frame their pictures in interesting ways. The teacher can encourage students to "see" again by teaching the more elementary still photography composition. Then students are often in a better position to move on into motion picture camera work with a greater degree of skill in sensitively working in the area of composition and being able to communicate a story and/or idea visually. However, a danger lies in this approach to teaching motion picture film making, because if the use of still cameras is belabored, this could tend to "freeze" the student's vision and make his motion pictures more a collage of beautifully framed still photographs rather than a dynamic moving image across a screen. One sees Gordon Parks' firm still camera training in his motion pictures: he tends to interject beautifully framed stills which interfere with the flow of motion in his films. This was particularly true in his film *The Learning Tree*. If a teacher prefers to begin his filmmaking unit with a series of lessons on composition, using the still camera, he should do so with caution. However, if the teaching of composition through the use of still cameras is approached properly, and if a balanced presentation is made, excellent results can accrue which will be apparent in subsequently produced student motion picture films.

EXPLAINING THE USE OF THE STILL CAMERA

If school cameras are used, a class period should be spent familiarizing students with their proper use. Consult the camera handbook for instructions. It would be best if each student could be allowed to take one picture and advance the frame so as to have actual practice in camera operation.

Some students have never held a camera before, and need minute directions in how to use even Kodak Instamatics. Such elementary instruction is essential; to forego it often results in broken camera equipment. Many students do not even know that they must hold a camera still and steady while releasing the shutter, nor do they know that adequate light, either natural or via the flash cube, is essential to secure an image.

COMPOSITION PRINCIPLES

If one were to work toward a complete understanding of photography, one would need to study:

- Principles of composition and their applications
- Optics and their function
- Camera equipment available and the equipment's capabilities and limitations
- Film stock capabilities
- The work of printing and enlarging and the equipment involved
- Chemical reactions on film and photographic paper
- The procedures of editing, scripting, and pacing

But since the intent of the class does not include the goal of producing professional photographers, only a few of these areas need to be taught in a film making unit in the English classroom. This should be adequately discussed with the students so that they do not expect a level of technical instruction which the course was not designed to provide. It should be explained to the students that the course emphasis will lie in the communication of ideas through the use of film (because of this, the most automatic equipment available would be chosen for school use) and that only essential technical areas will be treated in the class.

One area which must be discussed with the class prior to filming is composition. The following outline may provide suggestions regarding composition which will be helpful as the teacher works with the class:

1. Keep the camera in the proper vertical and horizontal position in relation to the subject when photographing or filming is done.
2. Always screen out extraneous matter such as telephone poles, wires, signs and other distracting elements before taking the picture. This can often be achieved by moving the camera only a few feet. Try not to allow anything in the photograph which does not contribute to what you are trying to say.

3. When photographic detail will make a significant contribution to what one is trying to say, use it. Move in close to capture the detail.

4. Position the camera at a variety of elevations. Most pictures are shot at eye level. Think more imaginatively than this and get above or below your subject.

5. Remember that posing subjects tends to make them look wooden. Work for naturalness, but remember that unposed or candid photographs seldom tell the story you wish to tell (unless you are a professional and have the equipment and talent to produce this type of work). Try to achieve photographs which look natural, but say something in an interesting way.

6. Really SEE what is there before you shoot. Look, look and look again before pressing that shutter.

7. Break all the composition rules, or one of them, or some of them, if you are sure doing so will produce a photograph which will say what you want it to say.

BASIC ELEMENTS OF COMPOSITION

The basic elements of composition are (1) space, (2) mass, (3) line, (4) color, (5) texture, (6) value or light, (7) perspective. All of these elements play a role in the composition of each picture that is taken. Even color plays a role in a black and white photograph, for it is the color tone which produces the variations of light and shadow in the black and white photograph.

LESSONS IN COMPOSITION USING STILL CAMERA WORK

Lessons in composition utilizing still cameras can be approached in two basic ways. A teacher might use his own slides, which he took previously for some other reason, or he might go out and shoot appropriate slides expressly for the purpose of illustrating the basic principles of good composition. After arranging his slides in a carousel projector, he can present his lesson to the class showing slides which adhere to the basic principles as well as those that depart from them. To do this, he would want to choose slides which show framing (e.g., a tree trunk forms the left side of the frame with the branches overhead softly framing the top of the picture) and ones which show ways to improve perspective (e.g., photographing a person in the foreground looking out over the wide spreading vista of the desert below). There should also be slides which show how careful composition can be used to lead the eye in any direction deemed desirable within the frame of the picture.

A second and preferable approach would be to ask students to bring in slides of their own, with the understanding that the class will discuss

the composition of these slides, what is good about them, and what could have been improved. This involves the class more, but does not guarantee the composition coverage that a teacher might wish. To compensate for any lack of coverage, the teacher might wish to have his own slides on hand for supplemental use.

When this work is completed, students would be asked to bring their own cameras or to use school cameras to produce slides of their own wherein they consciously work toward good composition. Achieving some degree of competency in this area will better prepare them to move into more advanced work. Student needs in the area of composition will vary greatly. Some will have had much experience with still cameras and will bring to class a trained eye for line and details, while others with no prior camera experience could benefit tremendously by such a group of lessons. Some students, because of an inherent aesthetic sense, will possess natural composition talent. By looking at a student's slides, a teacher can tell immediately where the student is in his composition proficiency.

LESSONS IN PICTORIAL ESSAYS USING THE STILL CAMERA

After students have demonstrated some knowledge of composition, the teacher might wish to assign a pictorial essay by means of which a student attempts to communicate an idea to others. This essay can take many forms ranging from the simple to the complex. Without leaving the school grounds, a student could do a pictorial essay on "School is..." which could be devastatingly amusing or coldly sobering, depending on the tone he wished to establish and develop. He would take each picture with the idea of contributing to the tone which he has chosen to use in the development of his idea. Should several students wish to work on the same topic, the finished projects could present a number of points of view regarding school. From these projects, interesting lessons could grow in which students would discuss how tonal quality is achieved and maintained. Lessons could also grow from a consideration of how tonal quality contributes to the development of an idea, and how the other senses can be translated into visual form.

Students enjoy tremendously the type of active participation in class which takes place when they show and talk about their own pictures. Students who are rather inarticulate have been known to make quite creditable commentaries when presenting their own slides or pictorial essays to the class.

Experience in presenting ideas through the use of visual imagery using the still camera will give students much needed practice in learning how to communicate ideas visually with or without words, and in acquiring the ability to establish a mood or atmosphere and consistently adhere to it or artistically depart from it. In this assignment they should also learn something about varying camera angles to increase their viewers' visual interest and how to involve their viewers more deeply in the subject through the use of close-ups.

TEACHING MOTION PICTURE TECHNIQUES

Through his basic exploration of the still camera's use, the student has had an opportunity to gain practice in the elements of good composition as well as in the areas of developing an idea through the use of visual images and in establishing and maintaining tonal consistency and visual variety. Consequently, he will be more likely to produce better quality footage in his first motion picture making efforts. There is still much for him to learn before he begins to make a film of his own however.

Because the students have had actual camera experience through their still camera work, they will be ready for more "academic learning" in the area of the film. It is best to strike a balance between academic learning through the use of books, lectures and films and learning experiences which revolve around actual camera use. Students tend to lose interest if the academic training period is too long and too far removed from actual camera use. The most successful classes are those which alternate academic sessions with individually productive camera work.

TEACHING BASIC FILM LANGUAGE AND FILM GENRES

At this point in this sequence of lessons, students should be asked to build upon the photographic vocabulary developed during their use of the still cameras. They need to understand and be able to use vocabulary which relates directly to motion picture film. If the teacher has prefaced his film making unit with a unit in film study, this vocabulary and conceptual proficiency may already exist. In the event that students have no background in motion picture film language and in the various filmic genres, this would be a good time to refer to the Film Study section of the guide and the alternatives available to students as they plan their own films. See the Film Study section for the genre approach and the films which teach film language. Use district-owned films for this purpose or refer to film distributors' catalog for rental films.

A Suggested Sequence for Teaching Film Language and Genres

1. If possible, show one or both of these films. They explain and demonstrate basic film language:

   The Art of the Motion Picture - a Bailey Film Assoc. (BFA) film, 20 min., color

   Basic Film Terms, A Visual Dictionary - Pyramid Films, 20 min., color

   Basic Film Terms is owned by the district; *The Art of the Motion Picture* was being seriously considered for purchase as this goes to press. A detailed description of the films and suggestions for their use will be found at the beginning of the Film Study section. If one or both of these films are not available to you, you might refer to their content

outlines listed in the Film Study section and, through the use of supplemental texts, teach these concepts to the class. (However, the use of the films would be best so that students can see a visual demonstration of the terms identified and defined by the narrators in the films.)

2. Make a judicious selection of films listed under the various genres to acquaint students with the types of films they can make and with the characteristics of these film types. Refer to the Film Study section for specific films and detailed recommendations for their use.

3. Ask the students to apply the film vocabulary acquired during the use of *The Art of the Motion Picture* and/or *Basic Film Terms, A Visual Dictionary* as they discuss the films which you show to illustrate the various genres.

4. Treat each genre film as fully as possible when you show it, discussing not only the genre characteristics; include an analysis of theme, mood characterization (if applicable), rhythm, pacing, sound, movement, camera angle, and any other aspect of the film which is identifiable. You may want to show a film, then reshow it, stopping at specific sections for an in-depth discussion of one aspect. Keep in mind that not all of the techniques utilized in 16 mm. film can be reproduced in 8 mm., and do not belabor those which cannot be translated into student use with 8 mm. equipment. A list of such techniques would include boom shots, tracking shots (except via the hand-held camera), and the use of irises, wipes, dissolves, and a variety of camera lenses. Go far beyond the guide suggestions for a treatment of each film.

   You can make the study of film genre as long as student interest will allow, but if the emphasis is primarily upon student film making in the class, the students usually want to begin their own films as soon as possible. You may want to hold the film study portion of the unit or course to a minimum. You will be the best judge of the time element as well as how film study fits into the total time you have allotted for film making.

5. Try not to test students in traditional ways on film terms and techniques (via the true-false and/or multiple choice test). It is best to use the films that students produce as the evaluative measure for what they have learned; if a student can use these concepts in his script and in his film he knows what they mean.

PLANNING

Now that the students know something about composition, film language, film techniques, and the types of films, they are ready to begin the planning which will result in film production. The way the teacher will elect to handle the film production will depend in part on what equipment is available and whether this equipment is school owned or privately owned. But regardless of the answer to that question student planning should remain the same.

One of the most important jobs which the teacher has is helping students plan adequately without overburdening them with unnecessary paper work so that interest wanes and enthusiasm dies. Usually students begin film making with great excitement, sometimes at fever pitch. The maintenance of this enthusiasm is very much in the interest of good filming results; it carries students over the tediousness of editing and splicing and into the satisfaction of showing the finished product.

If the aim of the course were to produce professional film makers, perhaps one might then justify a very strict control of the kinds of films they produce. The control of film subject matter will, of course, depend on whether the students are to have only one filming opportunity during a short period of time, or whether the film unit is planned to cover a protracted time period. Should the latter be the case, the teacher might wish to structure filming assignments to teach single concepts such as montage, special effects, or time manipulation (compression or expansion). However, should student film making time be quite limited, experience has shown that the best films result from a great deal of student freedom in the choice of subject matter. Students are happiest, tend to expend more time and effort (and consequently learn more) when they work on films which they originate. As a general rule, students of <u>all</u> ability levels work best in a creative atmosphere which provides much freedom of thought and choice. The student who cannot read beyond the fifth grade level may be a poet at heart who expresses himself articulately and sensitively through the use of the visual image on the screen; film making teachers have actually reported such cases.

Student interest and enthusiasm remains particularly high if filming experiences seem imminent. The teacher might wish to ask students to bring in ideas for films and discuss them with the class. If the class as a whole is to make a film, it can choose the idea which most appeals to the majority of students, selecting director, cameraman, sound man, prop acquisition person, actors, etc. If several films can be made by the class, film groups could form around those ideas that generate the most interest. These groups tend to form themselves naturally. It is best if this is allowed to occur rather than the groups be teacher designated. There may be, of course, the isolate who indicates he wants to do group work, but who does not flow naturally towards a group. The teacher will be instrumental in finding a place for him so that he feels comfortable.

If possible, give students the option of working alone or in a group. Let them separate themselves in accordance with the work style most suited to the individual. Some students prefer to write script, choose locations, act as cameraman, editor, and soundman for their films, while others prefer to have only one job in a team film making situation.

How the teacher handles the student film making experience will depend in part on the film stock available through the school. If film is quite limited (and it probably will be if available at all), its use can be stretched by the teacher in the following way: if finished films made on school stock must be left with the school at the end of the course, while student purchased and processed film remains the property of the student, students are encouraged to invest some of their own money in film for their learning experience. This frees the school stock for use by students who want the film experience but cannot afford to purchase film, while at the same time building a school film library which the teacher can use for teaching purposes. A teacher cannot assign film making which must be done at student expense, but if students choose to furnish their own film and processing, the teacher can of course permit this. Available school film can be divided among those students who elect to use it.

Once the class has decided on a class film, or film groups have formed themselves around nucleus film ideas, more advanced planning should be done. Students must be encouraged to think about continuity and artistic unity. What is the central idea, impression, or emotion which is to flow from the film? What purpose is the film to serve: to entertain? instruct? stimulate thought? The planning sheets on pp. 131-136 are included because they may prove helpful in encouraging students to focus sharply on their film's intent, while at the same time providing the preplanning necessary for efficient on-location shooting. The first two pages should be completed; the in-depth script outline beginning on page 3 is available only if needed. Some students work best if permitted to proceed intuitively--or as intuitively as time limitations which govern camera use allow. Other students want to plan very carefully in great detail prior to shooting and appreciate guidance in doing this. Excellent films result from both approaches.

The great Italian director, Federico Fellini, said, "If I first carefully wrote out a completed scenario, I'd feel that the thing had already been accomplished in the writing--I'd have no interest in trying to film it." (One cannot help but wonder if Fellini would have become a director at all had he had a film teacher who required that he get every detail down on paper prior to shooting!) Conversely, the equally talented Swedish director, Ingmar Bergman, stated that he preferred to get everything down in written form prior to shooting; that he then would deviate from the script if he thought it desirable; but that he felt it necessary as work began to have all plans concretely made and committed to paper.

Student made films generate much interest. Other English classes can be invited to view student efforts. PTA open house also offers an opportunity to show student made films; parents and students very much enjoy seeing student films. Plans are currently being made for a districtwide student film festival. Check with the English district resource teacher for up-to-date information on this. Then, of course, there are student film competitions which can be entered. See the Appendix for a list of these.

SAMPLE STUDENT FILM MAKING PLANNING SHEETS

_____	_____	_____
student in charge	Period	Date turned in

Students involved 1. 5.
2. 6.
3. 7.
4. 8.

STEPS IN FILMMAKING - DATE COMMITTMENTS
(Completion Required)

I. Script planning to be completed by _____.

A. Topic or theme
B. Major scenes and transitions
C. Shooting script
D. Scene layouts
E. Continuity
F. Props

II. Shooting completed by _____.

III. Processing to be completed by _____.

IV. Editing to be completed by _____.

V. Sound tracking to be completed by _____.

VI. Finished film to be shown to class on _____.

ASSIGNMENT RESPONSIBILITIES
(Completion Required)

One person can fill several jobs if needed:

I. Director _____.

II. Cameraman _____.

III. Prop Man (if needed) _____.

IV. Light Man (if needed) _____.

V. Editor _____.

VI. Sound Track Man _____.

VII. Actors and Actresses (list names and roles)

1. 4.

2. 5.

3. 6.

student in charge _____ Period _____ Date _____

SCRIPT PLANNING
(completion required)

STEP A:

Familiarize yourself with the questions about your film: What? Where? Why?

A. What kind of film will I make? (Check one)
   _____1. Documentary
   _____2. Autobiographical
   _____3. Narrative
   _____4. Collage

B. What is the subject of my film?_____
   _____

C. Where is my film to be shot?
   1._____
   2._____
   3._____

D. When is my film to be shot?
   1._____
   2._____
   3._____

E. Why am I making a motion picture about this subject?
   (What am I trying to show viewers about this subject?)
   _____
   _____
   _____

STEP B:

Jot down a skeletal outline of the film:

1._____

2._____

3._____

4._____

5._____

6._____

7._____

8._____

BEST COPY AVAILABLE

Student in charge _____ Period _____ Date _____

STEP C: (Complete if you find it helpful)

Project the film in your mind and decide on the scenes sequences, and shots.
Decide on camera position.
Outline below is included for your convenience.

SCRIPT OUTLINE

Shot No.	Length	Type (CU, LS, ect.)	Action Description	Sound (Music and/or special effects)

BEST COPY AVAILABLE

Student in charge _____ Period _____ Date _____

STEP D: SCENE LAYOUTS
(Complete if you find it helpful)

_____ scenes

In each scene use the following symbols to indicate location and direction:

Subject: S Spotlight: L <

Camera: C → Sunlight: D <

Arrow points
To Subject

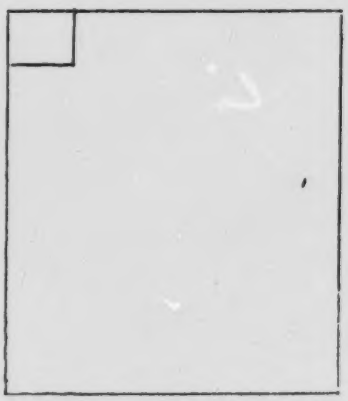
Scene #

Type of shot: CU MCU MS MLS LS (Circle one)

Duration of scene: _____seconds

Distance (C to S): _____feet

Time of day: _____a.m.,p.m.

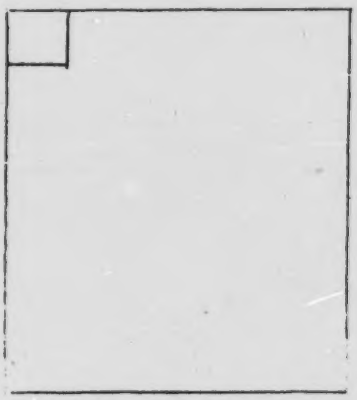


CU MCU MS MLS LS

_____seconds

_____feet

_____a.m.,p.m.

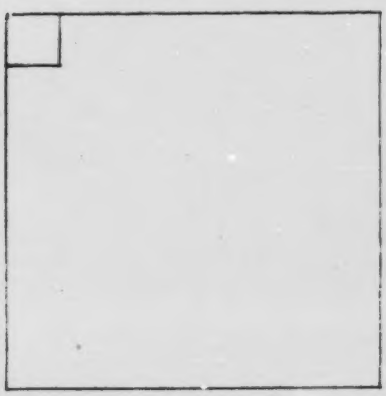


CU MCU MS MLS LS

_____seconds

_____feet

_____a.m.,p.m.

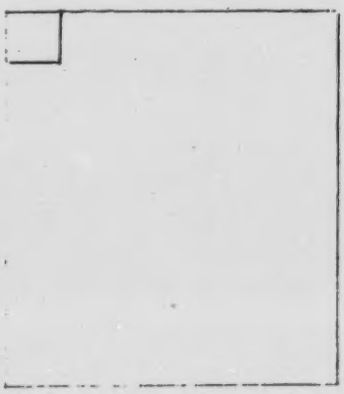


Type of shot: CU MCU MS MLS LS (Circle one)

Duration of scene: _____seconds

Distance (C to S): _____feet

Time of day: _____a.m.,p.m.



CU MCU MS MLS LS

_____seconds

_____feet

_____a.m.,p.m.

CU MCU MS MLS LS

_____seconds

_____feet

_____a.m.,p.m.

Student in charge _____ Period _____ Date _____

CONTINUITY

STEP E: (Complete if you find it helpful)
Scene Beginning and Ending Sketches

Make stick-figure representations of the beginning and ending of each scene. The secret is to represent, as quickly and easily as possible, scene contents that will have to be watched. If one line in a drawing will bring the necessary thoughts to mind, there is no need to make two lines. You may use any kind of symbol or drawing you wish, but it is always best to use sketching that will make sense to others; it never hurts if others can understand your scripts.

The following suggestions for planning were taken from *Movies with a Purpose* an Eastman Kodak Company teachers' guide to planning and producing super 8 films for classroom use. The booklet is available without charge from the Eastman Kodak Company. The following excerpt is reprinted with permission from that company:

Planning—
The Most Important Step

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pp. 138-144

FILM MAKING FIELD TRIPS

Trips outside of the classroom for filming purposes can be handled in a variety of ways. Check with your administrator as to field trip policy for your school and paper work required. These trips fall into a number of categories.

1. Filming trips during the English period which stay on campus. This is the simplest filming excursion. Adhere to your schools policy for out-of-class passes. All the student needs in some schools is a pass from his teacher stating the time, date and the campus location or locations of shooting. Permission of teachers whose classes must be photographed will be secured at least 24 hours prior to shooting time. Students must be cautioned not to interrupt the class of any teacher without prior permission.

2. School sponsored filming trips outside of school during the English period. Parent permission slip must be secured before students are allowed to go. The permission slip might inform the parents as to the manner of transportation and the transporting agent, as well as the time, date, purpose of the trip and teacher sponsor. The form might also state whether the student(s) are to go alone or in the company of a teacher or T.A. Check with your school administrator as to the form he wishes you to use.

3. School sponsored filming trips outside of school involving additional class periods.

   a. Excuse-from-class slips must be signed by the teachers involved at least 24 hours prior to the projected trip.

   b. Parent permission slips must also be signed prior to the trip. Check with your administrator as to the form in use at your school. The following information might be on the slip: the time; date; place of the trip; manner of transportation; transporting agent; purpose of trip; teacher sponsor. Stipulate whether a teacher or teacher assistant will be present on the trip or whether the student/s will go alone.

   c. Proper school supervision must be provided and school transportation arranged unless parents give written permission for a student/s to go unsupervised by private car. Never arrange private car transportation for another student.

4. School sponsored filming trips outside of school involving a weekend. Mounting a school sponsored weekend field trip for filming purposes is all but prohibitive because of the responsibilities such a field trip entails for the teacher. The school must see that food according to certain standards is provided for the students for the weekend. The teacher, as representative of the school, also assumes responsibility for the students in the ab-

sence of their parents. All these duties, plus overseeing the filming arrangements, constitute a job that is quite impossible for one person to do properly. The organization and preparation of food for such a trip would consume most of the energies of one person. In addition, legal implications in the event of accident tend to be magnified in the mind of the teacher if the trip goes to an area which might constitute certain physical dangers.

If, in spite of these problem areas a teacher elects to arrange a school sponsored field trip, he should check with his school office for specific requirements which must be met in the organization of such a trip. The trip would probably entail providing transportation, chaperones, and arranging accommodations and food.

5. Parent sponsored filming trips outside of school involving a weekend.

   a. The general organization of such a trip.

      Those teachers who feel that the responsibilities involved in a school sponsored weekend trip are more than they wish to accept, may want to consider a parent sponsored filming trip. Parents are sometimes very enthusiastic and willing to do this. Insist that the students assume the initiative and make the parental contact themselves. For the teacher's legal protection, the parents must arrange the planning meetings and invite the teacher. Do not issue notices to any parents and do not involve the school in any way. No planning meetings are held at school, nor do any meeting notices go out from school. Expect only a very small fraction of the parents who show initial enthusiasm to make it to the final trip. And don't be disappointed if the group going turns out to be quite small. Small group trips are usually much more successful.

      Because the trip is parent sponsored rather than school sponsored, no parent permission slips are involved. The parents understand that they are to assume responsibility for their own children. If one parent elects to take another's child, that is a matter between the parents involved. The teacher should not transport students for the trip or make arrangements for transportation of students. It is best if each student is accompanied by a parent. Parents usually feel most comfortable with this arrangement, and experience has shown that trips run in that manner present a minimum of problems.

   b. The teachers role in a parent sponsored trip:

      Even though the trip is parent sponsored, organized and executed, parents are apt to look to the teacher for guidance. Be prepared to give it without accepting responsibility for the trip, and be prepared to guide the parent meetings if necessary even though it is the parents who make the decisions in all

matters. When all information regarding the specific trip has been given, the teacher will wish to keep the following general information in mind for parental consideration:

(1) Filming requires tremendous self-discipline and must take first place in the trip. All other reasonable considerations should fall in line in accordance with filming needs. For instance, if the group arrives on location at 10 a.m. and that's when the light is best for filming, in-depth settling into the motel or campsite should be done after the filming--unless parents are willing to assume responsibility for this. The same consideration applies to food needs. The trip is for filming purposes--one can eat any time, but the sun is at a particular angle only once during the day. Don't let extensive food plans interfere with filming needs, but keep food on hand at all times for quick snacks if needed. Empty stomachs often result in short tempers.

(2) Filming is often tedious and exhausting work which consumes the people involved, even though at first the work may seem exhilarating, glamorous and fun. As the day wears on, the sequences prove more time consuming to shoot than planned and the film makers begin to get tired, cold or hot, and hungry, it is good to get back to the motel or camp to comfortable surroundings and prepared food. Try to protect the students' energy as much as possible. Tactfully suggest that the parents assume responsibility in food organization and chores and explain the reason for this. If living arrangements become the focal point of the trip for the students, very little gets done in productive shooting. In camping, a group food effort is too time consuming; suggest each family group do its own food planning.

c. Rewards which can accrue from a film field trip:

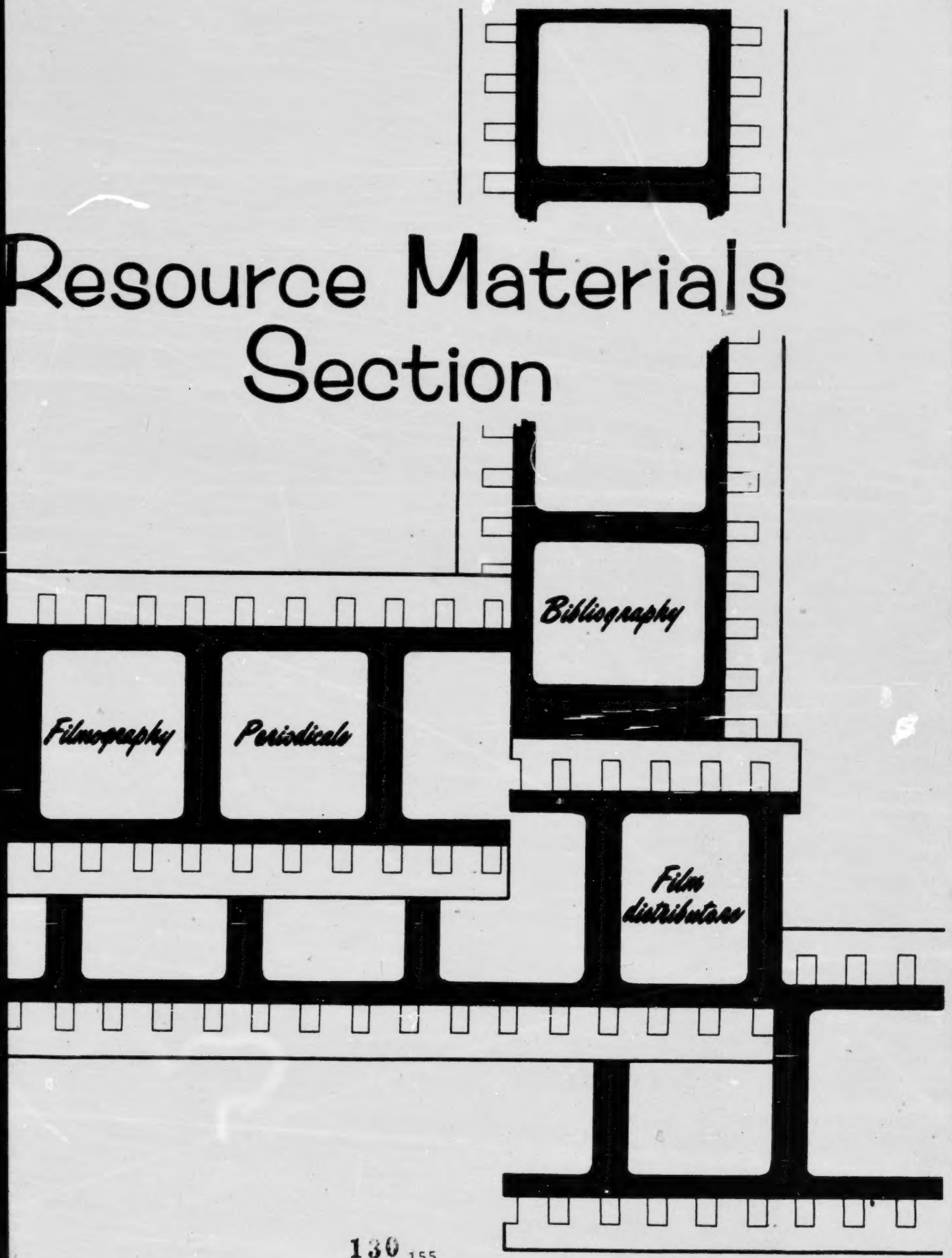
Teachers who initiate the action which results in a parent-sponsored film trip are making possible exceptional learning experiences in which families share. These teachers help to take education outside of school, where some educators feel it should be. The unique circumstances that getting away together or camping afford help bring about an effective parent-child-teacher communication which is often not possible because of the highly mechanized life we live today. For example, around a campfire there is no television or radio; there is only warmth and a ring of people who begin to talk with each other. Parents have been known to comment on the quality of communication they were able to establish there with their son or daughter and the teacher.

Such an out-of-school involvement with students and their parents is far beyond the bounds of anything reasonably expected of a

teacher. But should a teacher wish to initiate such an activity and participate in it, the results can be most rewarding. It brings a whole new sense of vitality to the classroom, shared even by those students whose parents, for numerous reasons, could not take them. The film footage is eagerly awaited and zestfully shared by all. And both students and parents often remember the trip as a high point of the school year. But this can only be achieved if everyone knows and understands prior to the trip the circumstances involved and where the duties and responsibilities lie.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS - PP. 149-154 "Student Filmmaking Why + Now" from Media and Methods, November 1969, p. 41

Resource Materials Section



BASIC FILM LIBRARY

If the budget permits only the purchase of a dozen books, these are the basic texts a teacher or library would probably wish to buy:

Bobker, Lee R. *Elements of Film.* New York: Harcourt Brace, 1969.

Brodbeck, Emil E. *Handbook of Basic Motion Picture Techniques.* New York: Hasting House, 1966. $6.95

Caunter, Julien. *How To Do Tricks in Amateur Films.* New York: Focal Press, 1964.

Gaskill, Arthur and David Englander. *How to Shoot a Movie Story.* New York: Morgan and Morgan, 1960

Halas, John, and Roger Manvell. *The Technique of Film Animation.* New York: Hastings House, 1967. ("The" basic text on animation)

Knight, Arthur. *The Liveliest Art.* New York: MacMillan, 1957. (A history of film)

Larson, Jr., Rodger, with Ellen Meade. *Young Filmmakers.* New York: E.P. Dutton, 1970. (Very helpful fundamentals for the teacher working with teenagers in making films)

Matzkin, Myron A. *Better Super 8 Moviemaking.* New York: American Photo-Graphic Book Publishing Company, 1967.

Pincus, Edward. *Guide to Filmmaking.* New York: New American Library, Signet Books, 1969.

Reisz, Karel, compiler. *The Technique of Film Editing.* New York: Hastings House, 1967. (The classic on editing)

Rotha, Paul. *Documentary Film.* New York: Hastings House, 1964. (The classic study of documentary films)

Smallman, Kirk. *Creative Filmmaking.* New York: Collier Books, 1969.

BIBLIOGRAPHY

A. BASIC PAPERBACK LIBRARY ON FILM

Arnheim, Rudolf. *Film as Art.* Berkeley: Univ. of Calif. Press, 1958.
A psychological film aesthetic in essays revised several times from 1930 to 1957. Based on silent films but still one of the classic theories.

Battcock, Gregory, ed. *The New American Cinema.* New York: Dutton, 1967.
Critical articles on the underground cinema, surveying the films and filmmakers, giving theory and criticism.

Bazin, Andre. *What Is Cinema?* Berkeley: Univ. of Calif. Press, 1967.
First of four volumes to be translated from the leading French critic and film theoretician. Readable.

Better Movies in Minutes. Rochester, New York: Eastman Kodak Company, KODAK Publication No. AD-4. 1968. Illustrated, 40 pp. $.75.

Bluestone, George. *Novels into Film.* Berkeley: Univ. of Calif. Press, 1961.
A theory on the most common intermedia transition, with analysis of six adaptations: *Informer, Wuthering Heights, Pride and Prejudice, Grapes of Wrath, Ox Bow Incident,* and *Madame Bovary.*

Bobker, Lee R. *Elements of Film.* New York: Harcourt, Brace and World, 1969.
A basic film text for college introduction to film with special chapters on comtemporary filmmakers and critics.

Graham, Peter. *A Dictionary of the Cinema.* New York: A.S. Barnes, 1968.
The most compact single reference work available, complete with data on directors, actors, and 58 pages of film title references.

How to Make Good Home Movies. Rochester, New York: Eastman Kodak Company. KODAK Publication No. AW-3. 1969. Illustrated, 174 pp. $1.50.

Houston, Penelope. *The Contemporary Cinema.* Baltimore: Penguin Books, 1963.
Amazingly complete, if now somewhat dated, survey of international postwar cinema, divided according to nations and movements (New Wave, New Cinema, etc.).

Jacobs, Lewis. *Introduction to the Art of the Movies.* New York: Noonday, 1960.
An anthology of writings on film by key artists and critics.

Kael, Pauline. *I Lost It at the Movies.* New York: Bantam Books, 1965.
These provocative reviews of films of the 50's and 60's contain a good deal of film theory and history as well as some unfortunate sniping at other critics.

Knight, Arthur. *The Liveliest Art.* New York: New American Library, 1957.
This critical, appreciative history of film to the 50's has become a standard beginning text

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality.* New York: Oxford Univ. Press, 1961.
A highly theoretical aesthetic, content-oriented, which proposes that film's role is to record and reveal physical reality.

Kuhns, William and Stanley, Robert. *Exploring the Film.* Dayton: Pflaum, 1968.
A well organized, superbly illustrated teaching text for secondary schools, including student filmmaking and a companion teacher's guide volume.

McAnany, Emil and Williams, Robert. *The Film Viewer's Handbook.* Glen Rock, N.J.: Paulist Press, 1965.
A guide for film societies, with good tips on film programs, appendix of key films and discussion guides.

MacCann, Richard Dyer. *Film: A Montage of Theories.* New York: Dutton, 1966.
A collection of essays by film experts on the nature of film, its relation to other arts, cinematic "essence," film experience, and present state of the art.

Montagu, Ivor. *Film World: A Guide to Cinema.* Baltimore: Penguin, 1964.
A lively, accurate examination of film as industry, art, and social force; excellent introduction to film.

Motion Picture and AV Publications (Selected References) (S-10). Rochester, New York: Eastman Kodak Company, 1970. $.35.

Sarris, Andrew. *The American Cinema: Directors and Directions.* New York: Dutton, paperback original, 1969.
A survey of American film artists from 1929, organized according to the principles of *auteur* criticism.

Schillaci, Anthony. *Movies and Morals.* Notre Dame, Ind.: Fides Publishers, 1968.
Title notwithstanding, an intelligent, perceptive book on human values in film, suitable for film enthusiasts as well as teachers.

Spottiswoode, Raymond. *A Grammar of the Film: An Analysis of Film Technique.* Berkeley: Univ. of Calif. Press, 1962.
Although 1950 origins leave recent developments untreated, still a valuable primer on the art of film.

Stephenson, Ralph, and Debrix, J.R. *Cinema as Art.* Baltimore: Penguin Books, 1965.
An aesthetic theory emphasizing the distinction between screen image and reality; valuable for its treatment of cinematic space/time.

Taylor, John Russell. *Cinema Eye, Cinema Ear.* New York: Hill & Wang, 1964.
Top British critic dissects the works of Fellini, Antonioni, Bunuel, Bresson, Bergman, and Hitchcock with intelligence and some original insight.

B. CLASSIFIED BIBLIOGRAPHY

1. Film and Education

Bobker, Lee R. *Elements of Film* (See Paperback Library).

Feyen, Sharon and Wigal, Donald, eds. *Screen Experience: An Approach to Film.* Dayton: Pflaum, 1969, pap.
An introduction to film history, genres, and art of filmmaking. Practical data on programing, bibliographies, filmographies, and discussion and project ideas.

Garry, Ralph, ed. *For the Young Viewer.* New York: McGraw-Hill, 1962.
Films and techniques for their use with youngsters.

Greiner, Grace. *Teaching Film.* London: British Film Institute, 1955, pap.
Practical approaches, incorporating years of British experience in film education on all levels.

Hall, Stuart, et al. *Film Teaching.* London: British Film Institute, 1964, pap.
These personal accounts of experiences in teaching film represent a useful cross section of approaches.

Hills, Janet. *Film and Children.* London: British Film Institute, 1952, pap.
The film teaching scene from the angle of young audiences.

Hodgkinson, Anthony W. *Screen Education.* New York: UNESCO, 1963, pap. (Available from Columbia University Press, New York.)
An excellent rationale of the nature and goals for screen education; includes television as well as film.

Kuhns, William and Stanley, Robert. *Exploring the Film.* (See Paperback Library).

Lowndes, Douglas. *Film Making in Schools.* New York: Watson-Guptill Publication, 128 pp. $8.95.

McAnany, Emile G. *Film Viewer's Handbook.* (See Paperback Library).

Mallery, David. *The School and the Art of Motion Pictures.* Boston: National Association of Independent Schools, 1966, pap.
An argument from practical experience for using films in the school, accompanied by a film list that makes it easy.

Peters, J.M.L. *Teaching about the Film.* New York: Columbia Univ. Press, 1961, pap.
Good theoretical treatment of the content of film education, plus practical suggestions on topics such as optimum ages for introducing this content into the schools.

Schillaci, Anthony. *Movies and Morals* (See Paperback Library).

Sheridan, Marion C., ed. *Motion Pictures and the Teaching of English.* Champaign, Ill.: National Council of Teachers of English, 1965, pap.
A specialized view of film education, presenting cinema in an auxiliary capacity for the teaching of English.

Stewart, David. *Film Study in Higher Education.* Washington, D.C.: American Council on Education, 1966, pap.
Figures and statistics on the state of film teaching in American colleges, derived from conferences held by ACE.

Sullivan, Sr. Bede. *Movies: Universal Language.* Notre Dame, Ind.: Fides, 1967, pap.
An enthusiastic account of film teaching by a pioneer in the field, with practical notes on student filming.

UNESCO. *Teaching a Critical Approach to Cinema and Television.* New York: UNESCO Publications Center, 1967, pap.
A concise, valuable resume of some of the best ideas in teaching media on the secondary school level.

2. Film and Religious Education

Heyer, Robert and Meyer, Anthony. *Discovery in Film.* New York: Paulist Press/Association Press, 1969, pap.
One of the "Discovery" series for teachers of theology and English. 78 non-feature films discussed in terms of the themes of communication, freedom, love, peace, happiness, and the underground.

Hintz, William and Tebes, Stephen. *Children of the Light and the Apostolate.* Mundelein, Ill.: Regina Cleri Graphic Arts, 1967, pap.
A guide to short films for religious education, with critical comments and information on rental and purchase.

Hubbard, Celia T. *Let's See: The Use and Misuse of Visual Arts in Religious Education.* Glenrock, N.J.: Paulist Press, 1966, pap.
A clear-minded rationale for use of visual media in catechetics, based on practical experiences with the cinema.

Jones, G. William. *Sunday Night at the Movies.* Richmond, Va.: John Knox Press, 1968. pap.
The why and how of church involvement in film interpretation and discussion, with useful appendices on film publications, film guides, and film sources.

Kuhns, William. *The Electronic Gospel.* New York: Herder & Herder, 1969, pap.
A theoretical justification for the employment of electronic media and film in the apostolate, together with practical suggestions for making it a reality.

_____. *Short Films in Religious Education.* Dayton: Pflaum, 1967.
A good selection of shorts for religious and other uses, presented in handy loose-leaf form with yearly supplements.

McCaffrey, Patrick. *Films for Religious Education*, 2 vols. Notre Dame, Ind.: Fides, 1967, pap.
A guide to short films for religious education programs, giving a synopsis and evaluation with suggested grade levels for each.

Schillaci, Anthony (See Paperback Library).

Summers, Stanford. *Secular Films and the Church's Ministry.* New York: Seabury Press, 1969, pap.
A practical manual on the rationale and techniques of using secular films with youth and adult groups. Suggestions on programing and discussion guides for eight features and two shorts.

3. Aesthetics and Theory

Arnheim, Rudolph. *Film as Art* (See Paperback Library).

Balazs, Bela. *The Film: The Character and Growth of a New Art.* New York: 1953, pap. o.p.
Some reflections on cinema in the light of existing arts, by one of the foremost theoreticians of the form.

_____. *Theory of the Film.* London: Dennis Dobson, Ltd., 1952, o.p.
An impressive and sensitive statement of film theory, written in the 1930's, stressing details of the art.

Bazin, Andre. *What Is Cinema?* (See Paperback Library).

Eisenstein, Sergei. *Film Form and the Film Sense.* New York: Meridian Books, 1957, pap.
An important work. The ideas are provocative, but the translation is unfortunately poor.

Fisher, Edward. *The Screen Arts.* New York: Sheed and Ward, 1960.
A basic examination of film techniques. Study questions are also included.

Gessner, Robert. *The Moving Image.* New York: Dutton, 1968.
A difficult but rewarding book using a rigorously analytic approach to motion pictures.

Jacobs, Lewis, ed. *Introduction to the Art of Movies.* New York: Noonday Press, 1964, pap.
A valuable collection of articles about film. Organized by decades.

Kepes, Gyorgy, ed. *The Nature and the Art of Motion.* New York: George Braziller, 1965.
Most of the essays are highly theoretical or technical, but they do touch upon key problems related to film and motion.

Kracauer, Siegfried. *Theory of Film* (See Paperback Library).

Lawson, John Howard. *Film: The Creative Process* (See Paperback Library).

Lindgren, Ernest. *The Art of the Film.* New York: Macmillan, 1963, pap.
A general text on the elements of film art; derivative but useful history of film included.

MacCann, Richard Dyer, ed. *Film: A Montage of Theories* (See Paperback Library).

Montagu, Ivor. *Film World: A Guide to Cinema* (See Paperback Library).

Spottiswoode, Raymond. *A Grammar of the Film* (See Paperback Library).

Stephenson, Ralph and Debrix, J.R. *Cinema as Art* (See Paperback Library).

Talbot, Daniel, ed. *Film: An Anthology.* New York: Simon and Schuster, 1959, pap.
One of the best anthologies on the movies ever assembled. Some of the best examples of genre are included, and most of the selections are indispensable to a serious study of film. Warning: Some of the key pieces have been deleted from the paperback edition.

Tyler, Parker. *The Three Faces of the Film.* New York: Thomas Yoseloff Co., 1960.
The book contains some rather original thoughts on the nature of the film that are not considered in other studies.

Warshow, Robert. *The Immediate Experience.* Garden City, New York: Anchor Books, 1964, pap.
A piece of original criticism, very personal insights into why films are such a powerful medium.

4. Directors and Actors

Works about individual directors and actors are proliferating so rapidly that an inclusive listing is impossible. The reader is referred to series such as *Cinema World,* published by Doubleday in New York.

Geduld, Harry, ed. *Film Makers on Film Making.* Bloomington: Indiana Univ. Press, 1967.
Filmmakers talk about themselves.

Gelmis, Joseph. *Film Directors as Superstyle.* New York: Doubleday, 1969.
The most current work on key directors, from the author's taped interviews with each.

Marin, Edgar. *The Stars*. New York: Grove Press, 1960, o.p.
Interesting and selective.

Sarris, Andrew. *Interviews with Film Directors*. New York: Bobbs Merrill, 1968.
A valuable collection of the most distinguished practitioners in the art talking about their work.

_____. *The American Cinema* (See Paperback Library).

Taylor, John Russell. *Cinema Eye, Cinema Ear* (See Paperback Library).

5. Documentary Films

Calder-Marshall, Arthur. *The Innocent Eye: The Life of Robert J. Flaherty*. New York: Harcourt, Brace and World, 1963.
Insights into the life and the work of the pioneer American documentary filmmaker responsible for *Nanook, Man of Aran* and others.

Grierson, John. *Grierson on Documentary*. Berkeley: Univ. of California Press, 1966.
A solid collection of essays on the documentary film by the father of British documentary movement.

Griffith, Richard. *The World of Robert Flaherty*. New York: Duell, Sloan, and Pearce, 1953, o.p.
A Biography.

Rotha, Paul. *Documentary Film*, 3rd ed. New York: Hastings House, 1964.
Written by a man who was one of the foremost contributors to the medium at the time of its great period in Britain.

Snyder, Robert L. *Pare Lorentz and the Documentary Film*. Norman: Univ. of Oklahoma Press, 1968.
A fine study of Lorentz, his work, and his dealings with the U.S. government.

6. Film Criticism

Agee, James. *Agee on Film: Vol. 1: Reviews and Comments*. Boston: Beacon Press, 1964, pap.
Constructive criticism of American Films, 1939-1945, from Agee's years on *The Nation* and *Time* magazine; includes a fine essay on John Huston and *African Queen*.

Alpert, Hollis. *The Dreams and the Dreamers: Adventures of a Professional Movie Goer*. New York: Macmillan, 1962.
Co-critic on *Saturday Review* shares insights on Hollywood films and their audiences.

Crowther, Bosley. *The Great Films: Fifty Golden Years of Motion Pictures.* New York: Putnam, 1967.
A collection of film classics by retired *New York Times* critic, including a superior list of 100 distinguished films and a bibliography.

Kael, Pauline. *I Lost It at the Movies* (See Paperback Library).

_____. *Going Steady.* Boston: Little, Brown, 1970.
Latest collection of author's reviews and critical essays, with her customary emphasis on the social effects of cinema.

_____. *Kiss Kiss Bang Bang.* Boston: Little, Brown, 1968.
Stimulating reviews, which combine good taste and obvious biases in a concise, witty style.

Kauffmann, Stanley. *A World on Film.* New York: Harper and Row, 1968.
One of the more perceptive of contemporary critics brings a knowledge of the medium and a wide background in other arts to his literate reviews in *New Republic.*

Sarris, Andrew, ed. *The Film.* New York: Bobbs Merrill, 1968, pap.
Critic of *The Village Voice* has collected film criticism "from blurbs to belles letters" on American, French, and Italian directors.

Simon, John S. *Private Screenings: Views of the Cinema of the Sixties.* New York: Macmillan, 1967.
A collection of worthwhile reviews on the productive years 1963-66, plus four essays on the art.

Sontag, Susan. *Against Interpretation.* New York: Delta Books, 1966, pap.
Wide-ranging essays by the critic of "camp" include some challenging words on key directors and films.

Tyler, Parker. *Underground Film: A Critical History.* New York: Grove Press, 1969.
The first critical and comprehensive history of the underground, with astute comments on the social causes and philosophical bases for the movement.

7. Historical: Movements and Nations

Anderson, Joseph and Ritchie, Donald. *The Japanese Film.* New York: Grove Press, 1960, pap.
Treats the development of Japanese Filmmaking with an exploration of the economic factors responsible for trends of development.

Armes, Roy. *French Cinema Since 1964,* 2 Vols. New York: A.S. Barnes, 1966, pap.
A survey of great French directors since World War II, including interesting interpretations of some important films.

Barnouw, Erik and Krishnaswamy, S. *Indian Film.* New York: Columbia Univ. Press, 1963.
Full of information on the film in India. Detailed.

Battcock, Gregory, ed. *New American Cinema* (See Paperback Library).

Baxter, John. *Hollywood in the Twenties; Hollywood in the Thirties; Hollywood in the Forties,* 3 Vols. New York: A.S. Barnes, 1968, pap.
Interesting and rather comprehensive. Good for quick references.

Brownlow, Kevin. *The Parade's Gone By.* New York: Alfred Knopf, 1968.
Comprehensive and interesting tale of films' origins.

Ceram, C.W. *Archeology of the Cinema.* New York: Harcourt, Brace and World, 1965.
One of the very best books on prehistory of the cinema; well illustrated with rare photos.

Clarens, Carlos. *An Illustrated History of the Horror Films.* New York: Capricorn Books, 1967, pap.
Chronological survey and discussion of classic horror films in France, Germany, and the U.S. Science fiction is included and a useful appendix of cast and credits of films. Good graphics.

Cowie, Peter. *Swedish Cinema.* New York: A.S. Barnes, 1966, pap.
Directors and styles are emphasized. A good study of Swedish filmmaking.

Durgnat, Raymond. *Nouvelle Vague: First Decade.* London: Motion Publications, 1963, pap.

Everson, William. *The American Movie.* New York: Atheneum, 1963, pap.
A general chronological survey of film history.

Fenin, George N. and Everson, William K. *The Western.* New York: Orion Press, 1962.
An important book about the American genre.

Graham, Peter. *The New Wave.* New York: Doubleday, 1968, pap.
An anthology of critical landmarks of the French cinema.

Houston, Penelope. *The Contemporary Cinema* (See Paperback Library).

Jacobs, Lewis. *The Emergence of Film Art.* New York: Hopkinson and Blake, 1969, pap.
Combines historical overview with creative insights into film.

_____. *The Rise of the American Film.* New York: Harcourt, Brace and Co., 1939, o.p.
An excellent, perceptive piece of work.

Knight, Arthur. *The Liveliest Art* (See Paperback Library).

Low, Rachel and Manvell, Roger. *The History of the British Film,* 3 Vols. London: Allen and Unwin, 1948-49.
The most complete work on British film.

Mac Gowan, Kenneth. *Behind the Screen: The History and Techniques of the Motion Picture.* New York: Delacorte Press, 1963, pap.
An adequate history of the film.

Manchel, Frank. *When Movies Began to Speak.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969. 76 pp. $3.95.

_____. *When Pictures Began to Move.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969. 76 pp. $3.95.

O'Leary, Liam. *The Silent Cinema.* New York: Dutton, 1965, pap.
An international survey of silent cinema stressing the importance of American films. Short descriptions of some of the significant films.

Ramsaye, Terry. *A Million and One Nights: A History of the Motion Picture Through 1925.* New York: Simon and Schuster, 1964.
A colorful and well-written history of the silent film.

Renan, Sheldon. *Introduction to the American Underground Film.* New York: Dutton, 1967, pap.
A lively and balanced view of the underground film by a well-performed writer who was not a member of the movement.

Richie, Donald. *The Japanese Movie: An Illustrated History.* San Francisco: Japan Pubns., 1961.
An authoritative work by a foremost writer. Very complete.

Rondi, Gian Luigi. *Italian Cinema Today.* New York: Hill and Wang, 1966.
An overview of an important area in the art of the cinema.

Walker, Alexander. *Sex in the Movies (Celluloid Sacrifice).* Baltimore: Pelican, 1968, pap.
The sex scene divided by goddesses (Bara to Taylor), guardians (the censors), and the victims (lover boys).

Wiseman, Thomas, *Cinema.* New York: Cassell, 1964.
History told in key films, with illustrations.

Wollenburg, H.H. *Fifty Years of German Film.* London: Falcon, 1947, o.p.
A basic work, but one in need of updating and amplification.

8. Pictorial Histories

Blum, Daniel C. *Pictorial History of the Talkies,* rev. ed. New York: Putnam, 1968.
A collection of publicity stills from a wide variety of films, with special interest for movie buffs.

Everson, William K. *The Bad Guys.* New York: Citadel Press, 1964, pap.
Movie villains, from mad doctors and monsters to western heavies and gangsters, receive visual notice and lively comment from over 500 pictures.

_____. *The Films of Laurel and Hardy.* New York: Citadel Press, 1964, pap.
Indispensable complete treatment of the comedy of Laurel and Hardy, with excellent stills from each film.

Franklin, Joe. *Classics of the Silent Screen.* New York: Citadel Press, 1967, pap.
A well-illustrated history of the silents, equally divided between 50 great films and 75 stars.

Griffith, Richard and Mayer, Arthur. *The Movies.* New York: Simon and Schuster, 1957.
The most complete pictorial history of cinema in the United States; the text emphasizes the effect the art has had on society in its short history.

Lindgren, Ernest. *A Pictorial History of the Cinema.* New York: Macmillan, 1960.
A rather complete treatment of the film in stills.

McDonald, Gerald D. *The Films of Charlie Chaplin.* New York: Citadel Press, 1965.
Good action stills illustrate all the Chaplin classics, from the early Keystones to *A King in New York;* includes two essays on Chaplin and his films.

Schickel, Richard and Hurlburt Allen. *The Stars.* New York: Bonanza Books, 1962, o.p.
Moderately illustrated treatment of "the personalities who made the movies"; favors publicity stills over shots from key films.

Springer, John. *All Talking! All Singing! All Dancing!* New York: Citadel Press, 1966, pap.
A slender text holds ample visuals of movie musicals, from Busby Berkeley to the Beatles, with an interesting chapter on background music for films.

Tyler, Parker. *Classics of the Foreign Film.* New York: Citadel Press, 1967, pap.
Intelligent text accompanies mediocre illustrations of key films from Caligari to Antonioni.

9. Screenplays and Literary Sources

Bergman, Ingmar. Four Screenplays of Bergman, translated by Lars Malmstrom and David Kushner. New York: Simon & Schuster, 1960, pap.

One of the most useful works on Bergman, covering the screenplays of *Smiles of a Summer Night, Seventh Seal, Wild Strawberries,* and *The Magician;* includes a discussion of filmmaking by Bergman.

Bluestone, George. *Novels into Film* (See Paperback Library).

Costello, Donald. *The Serpent's Eye.* South Bend: Univ. of Notre Dame Press, 1965.
Shaw's description of cinema as "the serpent's eye" provides the title for this analysis of a major literary figure's involvement with films such as *Pygmalion, Major Barbara,* and *Caesar and Cleopatra.*

10. Social, Psychological, and Censorial

Carmen, Ira H. *Movies, Censorship, and the Law.* Ann Arbor: Univ. of Michigan Press, 1966.
Well-documented thesis on problems of censorship in film.

Huaco, George A. *The Sociology of Film Art.* New York: Basic Books, 1965, pap.
Interesting relationships between film and social structures key periods: Germany and Russia in the 20's and postwar Italy.

Hughes, Robert, ed. *Film: Book I: The Audience and the Filmmaker.* New York: Grove Press, 1959, pap.
A relatively unexplored area of the film experience; includes excerpts from Kracauer and interviews with filmmakers.

_____. *Film: Book II: Films of Peace and War.* New York: Grove Press, 1960, pap.
Closely reasoned essays on one of film's most popular subjects; emphasizes key directors and films, including complete scenario of Resnais' *Night and Fog.*

Kracauer, Siegfried. *From Caligari to Hitler: The Psychological History of the German Film.* Princeton: Princeton Univ. Press, 1966, pap.
Complete treatment of German film relating the socio-psychological traits of the German people leading up to Hitler, whose propaganda films are analyzed. Thesis may remain unsubstantiated, but the method has implications for all studies of mass behavior and the arts.

McCann, Richard Dyer, ed. *Film and Society.* New York: Scribner, 1964, pap.
Although some essays are dated, representative authors' comments on problems of the screen's reflection or creation of social trends are worthwhile.

Mayer, Michael F. *Foreign Films and American Screens.* New York: Arco, 1965, pap.
A treatment of the effects of imported foreign films on American film and society, concentrating on censorship.

Randall, Richard S. *Censorship of the Movies: The Social and Political Control of a Mass Medium.* Madison: Univ. of Wisconsin Press, 1968.
A case history of legal and extralegal procedures in the attempt to control the content of motion pictures.

Schumach, Murray. *The Face on the Cutting Room Floor: The Story of Movie and Television Censorship.* New York: Morrow, 1964.
A lightly written and well-illustrated treatment of the stormy history of censorship, Hollywood and network style.

11. Technical and Production

Beveridge, James A. *Script Writing for Short Films.* New York: UNESCO Publications Center, U.S.A. 1969, 45 pp. $1.25.

Boyer, Deena. *The Two Hundred Days of 8½.* New York: Macmillan, 1964.
This step-by-step description of the making of 8½ is valuable for its insights into Fellini's genius.

Brodbeck, Emil E. *Handbook of Basic Motion Picture Techniques.* Philadelphia: Chilton Books, 1966.
A relatively complete technical manual on filmmaking.

Colman, Hila. *Making Movies: Student Films to Features.* Cleveland, Ohio: World Publishing Company, 1969. 160 pp. $4.95.

Ferguson, Robert. *How To Make Movies.* New York: Viking Press, 1969.
A brief but complete introduction to the subject, with valuable advice on the group aspects of the art and on inexpensive initial efforts at film.

Fielding, Raymond. *Technique of Special Effects Cinematography.* New York: Hastings House Publishers, Inc., 1965. 396 pp. $15.00.

A Filmography of Films About Movies and Movie-Making (T-26). Rochester, New York: Eastman Kodak Company, 1970.

Gaskill, Arthur L. and David A. Englander. *How to Shoot a Movie Story,* 3rd ed. Hastings-on-Hudson, New York: Morgan & Morgan, Inc., Publishers, 1960. 135 pp. $1.95.

Gilmour, Edwyn. *Choosing and Using a Cine Camera.* London: Fountain Press Ltd., 1960. 124 pp. $1.95.

Gordon, George N. and Irving A. Falk. *Your Career in Film Making.* New York: Julian Messner, Inc., (Simon and Schuster, Inc.,) 1969. 224 pp. $3.95.

Larson, Rodger, Jr. *A Guide for Film Teachers to Filmmaking by Teenagers*. New York: New York City Dept. of Parks, Recreation, and Cultural Affairs, 5th Ave. and 64th St., 1968, pap.
This extremely practical work incorporates experiences with teenage filmmakers in the Bronx and East Harlem--a feature that reveals much on the youth from these areas.

_____ and Meade, Ellen. *Young Filmmakers*. New York: Dutton, 1969

Manoogian, Haig P. *The Filmmaker's Art*. New York: Basic Books, 1966.
An orderly and sensible basic work which rose out of the author's courses at New York University; includes good film examples.

Mascelli, Joseph V. *American Cinematographer Manual*, 2nd ed. Hollywood, California: American Society of Cinematographers, 1966. 626 pp. $12.50.

_____. *The Five C's of Cinematography*. Hollywood: Cine-Graphic Pubns., 1966.
A practical manual on camera angles, continuity, cutting, close-ups, and composition, with illustrations that work. Limited by Hollywood concept of film as narrative form.

Matzkin, Myron A. *Better Super 8 Movie Making*. New York: American Photographic Book Publishing Co., Inc. (Hastings House Publishers, Inc.), 1967. 128 pp. $2.95.

Mercer, John. *An Introduction to Cinematography*. Champaign, Illinois: Stipes Publishing Company, 1967. 198 pp. $5.00.

Powdermaker, Hortense. *Hollywood: The Dream Factory, An Anthropologist Looks at the Movie Makers*. New York: Grosset, 1950, pap.
A hard-hitting analysis of the myth-making power of Hollywood, underscoring the thesis that human values are often lost in the magical stress on money and sex.

Pudovkin, Vsevolod. *Film Technique and Film Acting*. New York: Grove Press, 1960, pap.
A relevant classic on film structure published together with some practical theorizing on screen acting, by one of the three greats of Russian cinema.

Reisz, Karel and Millar, Gavin. *The Techniques of Film Editing*, rev. ed. New York: Hastings House, 1968.
Latest edition of a definitive work on editing, useful for novices and professionals alike, and containing valuable insights into the aesthetics of editing. The first author is editor-turned-director *(Saturday Night and Sunday Morning)*.

Ross, Lillian. *Picture*. New York: Rinehart, 1952, o.p.
History of the production of *The Red Badge of Courage*, showing how a film can die when taken from the hands of a great director (John Huston) and subjected to promotional cowardice and editorial butchery.

Souto, H. Mario Raimendo. *Technique of Motion Picture Camera*. New York: Hastings, 1967. 263 pp. $14.50.

Spottiswoode, Raymond. *Film and Its Techniques*. Berkeley: Univ. of California Press, 1966, pap.
Detailed treatment of techniques including shooting, editing, and sound mixing with special references to 16 mm.

Stephenson, Ralph. *Animation in the Cinema*. New York: A.S. Barnes, 1967, pap.
An excellent brief history of animation treated by narrations in roughly chronological order, with helpful remarks on the unique aspects of this form of cinema.

C. PERIODICALS

Action, 7950 Sunset Boulevard, Hollywood, Calif. 90046; bi-monthly; $4 per year.
A publication sponsored by the Directors Guild of America; contains interviews, film comments, and award lists.

After Dark, monthly, published by *Dance* magazine, Inc. 268 West 47th Street, New York 10036. One year $4; two years $6.
Concerned with New York world of dance and film.

American Cinematographer, monthly, ASC Agency, Inc., 1782 North Orange Drive, Hollywood, Ca. 90028. $5 per year.
Technical articles.

Audio-Visual Instruction, ten times yearly, $8 per year. Department of Audio-Visual Instruction of the National Education Association, 1201 16th St. N.W., Washington, D.C.

Backstage, weekly, 155 West 46th St., New York, N.Y. 10036. $15 per year; $8 for six months.
Current film news, stage and television. Primarily concerned with casting in N.Y. City.

Business Screen, 8 issues annually. 7064 Sheridan Road, Chicago, Ill. 60626.
Information on production and distribution of industrial, commercial, and television films.

Cahiers du Cinema (English edition), 635 Madison Ave., New York, N.Y. 10022; monthly; $9.50 per year.

The reputation gained by this magazine in Europe has caused an English edition to be prepared in the United States. Valuable for interviews with continental film artists and for critiques of recent films, especially New Wave.

Canyon Cinemanews, 263 Colgate, Berkeley, Ca. 94708. $3 for 12 issues. Filmmakers and film festivals.

Catholic Film Newsletter, biweekly, National Catholic Office for Motion Pictures, 453 Madison Avenue, New York, N.Y. 10022. $5 per year.
Several reviews of films and film education comments.

Cineaste, 27 West 11th St., New York, N.Y. 10011; quarterly; $2 per year.
This magazine, founded in 1967, is directed to the student of film.

Cinema, 9641 Santa Monica Boulevard, Beverly Hills, Calif. 90210; quarterly; $4 per year.
Quality layout and illustrations. Specialized articles.

Cinema Journal, quarterly, $4 per year. Editorial Office, 217 Flint Hall, University of Kansas, Lawrence, Kansas 66044.
Articles of interest to college and university film educators.

Continental Film Review, monthly, Eurap Publishing Co., Ltd., 71 Oldhill St., London. N. 16.
Adult publication containing suggestive stills from cinema.

CTVD: Cinema-TV-Digest, quarterly, Hampton Books, Drawer H, Hampton Bays, N.Y. $3 per year.
Reviews of foreign language films.

Educational Screen and Audio-Visual Guide, 434 South Wabash Ave., Chicago, Ill. 60605; monthly; $5 per year.
Covers the nontheatrical film field with in-depth film reviews, religion, new equipment, new materials, and articles on many phases of the 16 mm. sound film.

8: Newsletter of 8 mm. Films in Education, free. Project in Educational Communication of the Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia Universtiy, New York, N.Y. 10027.

Film, Federation of Film Societies, 102 Dean St., London, W 1, England; quarterly; $1.50 per year.
Information on British film societies; reviews and articles about documentaries, features, shorts, and filmmakers. One of the major forces in screen education in England.

Film Comment, 838 West End Ave., New York, N.Y. 10025; quarterly; $6 per year ($2.75 student price).
Leisurely comment on films and trends, usually from provocative viewpoint.

Film Culture, P.O. Box 1499, New York, N.Y. 10001; irregular quarterly; $3 per year.
The organ of Jonas Mekas and several underground filmmakers; provides advanced ideas on films.

Filmfacts, P.O Box 213, Village Station, New York, N.Y. 10014; semi-monthly; $25 per year.
Source for information on domestic and foreign films released in United States; costs, credits, synopses, major critical analyses, awards.

Film Heritage, Box 42, University of Dayton, Dayton, Ohio 45409; bi-monthly; $3 per year.
A small but ambitious film journal, emphasizing the best of current films, articles on key directors, and new ideas in criticism.

Film Library Quarterly, 101 West Putnam Ave., Greenwich, Conn. 06830; quarterly; $8 per year.
Promotes effective use of films for libraries and communities; develops criteria, standards, procedures for legislation. Useful to the growing number of schools initiating film libraries.

Filmmakers Newsletter, 80 Wooster St., New York, N.Y. 10012; monthly; $4 per year.
Provides hard-core information for the independent student, avant garde, experimental, and teaching filmmaker. Much technical data.

Film News, 250 West 57th St., New York, N.Y. 10019; bi-monthly; $6 per year.
Contains film reviews of short and 16 mm. features; useful and complete, but lacking in style and depth. Announces festivals and film events.

Filmsurvey, annual, $1.50 each. Federation of Film Societies, 102 Dean St., London W1.
Lists of books, records and equipment. Beautiful stills.

Film Quarterly, University of California Press, Berkeley, Calif. 94720; quarterly; $4 per year.
Perhaps the finest American journal concentrating on style and structure of films, both recent arrivals and classics, with writing by film scholars.

Film Society Review, 144 Bleecher Street, New York, N.Y. 10012; monthly; $5 per year.
An organ of the American Federation of Film Societies, this magazine gives up-to-minute happenings in film societies, recent releases in 16 mm. films, student filmmaking.

Films and Filming, 154 Queens St., Portsmouth, England; monthly; $6.25 per year.
An informative magazine emphasizing recent films with numerous illustrations.

Films in Review, 31 Union Square, New York, N.Y. 10003; bi-monthly; $6 per year.
Concentrates on recent films, with occasional fine articles on actors, directors, audience analysis, and filmmaking.

Green Sheet, The, 522 Fifth Ave., New York, N.Y., monthly, free to organizations.
Survey of recent films and recommendations for age groups.

Journal of the Producers Guild of America, quarterly, Producers Guild of America, 141 El Camino Drive, Beverly Hills, Ca. Examines issues of censorship, film violence, etc.

Journal of the University Film Association, $4 per year, Robert W. Wagner, Editor, Department of Photography, 190 W. 17th Ave., Ohio State University, Columbus, Ohio 43210.
Film education at university level.

Mass Media Ministries, bi-weekly, 2116 N. Charles St., Baltimore, Md. 21218. $10 per year.
Reviews of films.

Media & Methods, 134 North 13th St., Philadelphia, Penn. 19107; nine annual issues; $5 per year.
Although not a film journal exclusively, the magazine is indispensable for high school film teachers. Contains articles on new approaches and techniques in film teaching, study guides and analyses of key films for discussion, a critical eye on the short-film scene, and an exchange for precollege student films. (See also Appendix I, C4.)

Motion Picture Herald, 1270 Sixth Ave., New York, N.Y. Bi-weekly, $5 per year.
A trade journal concerning production and distribution of current films.

New Cinema Review, 80 Wooster St., New York, N.Y. 10012; monthly; $4 per year.
A magazine begun in 1969, which contains announcements of independent, avant garde, student, experimental, and underground films; interviews with filmmakers, and a cinescene calendar.

The News Letter, Ohio State University, College of Education, Columbus, Ohio 43210; monthly; apply.
Brings film, press, and broadcasting information to teacher, especially on the college level.

See, 38 West 5th St., Dayton, Ohio 45402; monthly, $5 per year.

Screen, Screen Education Office, National Film Board of Canada, Box 6100, Montreal 3, Quebec, Canada; monthly; free on request.
Valuable contact with one of the richest sources of short films for education, as well as for the Canadian experience in film teaching.

Screen Education and Screen Education Year Book, Filmboard, 25 Steadman Street, Chelmsford, Mass. 01824; $2.50 per year.
These magazines contain anecdotal articles about film teaching experiences and articles of general interest to film educators. They are Society for Education in Film and Television (London) publications available in the United States.

Screen Education News, National Screen Education Committee, 15 Trowbridge St., Cambridge, Mass. 02138; bi-monthly; $2.50 per year.
Functions as a clearinghouse of ideas and contacts in screen education.

Screen Facts, P.O. Box 154, Kew Gardens, New York 11415. Bi-monthly, focuses on old stars and the old movies.

Sight and Sound, 255 Seventh Ave., New York, N.Y. 10014; quarterly; $3.50 per year.
A British Film Institute publication available in the United States. Consistently thoughtful articles on films, directors, stars, and especially genres. Raises serious question on film and society as well.

Sightlines, Educational Film Library Association, 250 West 57th St., New York, N.Y. 10019; bi-monthly; $8 per year for non-members (included in membership).
A readable, organized magazine containing valuable up-to-date information on film festivals, filmmaking, and new 16 mm. and 8 mm. films for use in education.

Take One, Unicorn Publishers, P.O. Box 1788, Station B, Montreal 2, Quebec, Canada; bi-monthly; $1.50 per year.
Lacks the polish and character of many American counterparts; however, some of the most exciting new ideas on film appear.

Television, 1735 DeSales St. N.W., Washington, D.C. 20036. monthly; $5 per year.
Trade magazine focusing on television programming, commercials, etc.

Television Quarterly, Communications Arts Department, Syracuse University, Syracuse, N.Y. $5 per year.
Best journal on television.

Variety, Variety, Inc., 154 West 46th St., New York, N.Y. 10036; weekly; $20 per year.
Considered the "Bible of Show Business," it contains current information about theatrical films, radio, theater, film reviews for both national and foreign releases. Valuable for in-depth college and secondary cinema courses.

Visuals Are a Language, Eastman Kodak Company, Rochester, N.Y. 14650; irregularly; free.
This magazine, which began publication in 1968, emphasizes the role of visual communication for camera club sponsors, school publication advisors, teachers of film.

D. ORGANIZATIONS

American Federation of Film Societies, 144 Bleecher St., New York, N.Y. 10012
Gives members access to program notes of hundreds of societies; provides subscriptions to *Film Society Review* (see Periodicals), *Film Society News letter,* and *Monthly Film Bulletin.* (See also Appendix I, C4.)

American Film Institute, 1815 H Street, N.W., Washington, D.C. 20006.
A private, nongovernmental organization that has engaged the collaboration of film artists, industry, and private individuals to foster film education. *Newsletter* gives reviews of films and books on cinema, plus information on educational institutes and projects around the country. A plan of support for young filmmakers is operative.

Broadcasting and Film Commission, National Council of Churches, 475 Riverside Drive, New York, N.Y. 10027.
Provides information and assistance on use of films in religious and other education; grants awards to films of special human and religious value. Now publishes *Film Information,* a monthly review of films.

Center for Understanding Media, Inc., 267 West 25th St., New York, N.Y. 10001.
A nonprofit organization formed in 1969 to develop media projects in schools and industry, publish bulletins, conduct seminars and conferences, train teachers in media education, develop new talent, and do research on the effects of media.

Department of Audiovisual Instruction, National Educational Association, 1201 Sixteenth St., N.W., Washington, D.C. 20036.
A professional association for improving education through effective use of audio-visual materials and methods. Annual conferences, surveys, and evaluations; publishes *Audiovisual Instruction, AV Communication Review,* and booklets.

Educational Film Library Association, 250 West 57th St., New York, N.Y. 10019.
A membership service organization for film educators. Publishes information and guides to films and their use in education and *Sightlines* (see Periodicals). Sponsors film festivals.

Mass Media Ministries, 2116 North Charles St., Baltimore, Md. 21218.
A church-oriented group providing rental service for films difficult to obtain (most of them of social concern and humanist orientation). Publishes a bi-weekly newsletter reviewing shorts and features, TV programs, records, and books.

Motion Picture Association of America, Inc., 522 Fifth Ave., New York, N.Y. 10036.

A public relations arm of the movie industry, acting as liaison between Hollywood and the world of education and culture. Responsible for industry-originated film rating code.

National Catholic Office for Motion Pictures, Suite 4200, 405 Lexington Ave., New York, N.Y. 10017.
Its publication, *Catholic Film Newsletter*, carries capsule reviews and in-depth analyses of key films, with regular information on film education, summer institutes, etc. Films are rated for appropriate audiences, and annual awards given in a number of categories. (See also Appendix I,C4.)

National Center for Film Study, 1307 South Wabash Avenue, Chicago, Ill. 60605.
Established in 1962, the Center offers services to film-education efforts. It publishes a newsletter that reviews current quality movies and publishes study sheets on features and shorts.

National Screen Education Committee, 15 Trowbridge St., Cambridge, Mass. 02138.
Provides members with the monthly *NSEC News, Screen Education* (see Periodicals), and conducts an annual meeting to give assistance to high school film teachers.

New York Film Council, Incorporated, 250 West 57th St., New York, N.Y. 10019.
An organization of professionals and educators. Sponsors events that present latest developments in cinema and publishes a newsletter.

St. Clement's Film Assn., 423 West 46th St., New York, N.Y. 10036.
Provides a number of study guides as well as information on methods and forming and conducting discussion groups for church and school. Publishes *Eye on the Arts*, now *Arts in Context*. (See also Appendix I,C4.)

Screen Educators' Exchange, Screen Educators' Society, 1307 S. Wabash Avenue, Chicago, Ill. 60605.
A regional coordinating group for educational projects in the Midwest. Provides information, study guides, lecturers, and conducts film institutes.

Teaching Film Custodians, 25 West 43rd St., New York, N.Y. 10019.
Collaborates with the National Association of Teachers of English to provide study guides and excerpts of feature films for use in the schools. (See also Appendix I,C4.)

University Film Association, Department of Radio-TV-Film, University of Iowa, Iowa City, Iowa 52240.
A professional group publishing news notes and a directory of members for exchange of ideas on film teaching in college. Conducts annual meeting.

FILM DISTRIBUTORS

Academy of Motion Picture Arts & Sciences
9038 Melrose Avenue
Hollywood, Ca. 90069
213 - 275-1146

American Friends Service Committee
Audio-Visual Department
160 North 15th Street
Pennsylvania, Pa. 19102
215 - 563-9372

American Radio & TV Commercials Festival
6 West 57th Street
New York, New York 10019
212 - 581-7060

Anti-Defamation League of B'nai B'rith
315 Lexington Avenue
New York, New York 10016
212 - 689-7400

Association Films
600 Madison Avenue
New York, New York 10022
212 - 421-3900

Audio Film Center
406 Clement Street
San Francisco, Ca. 94118
415 - 751-8080

Brandon Films
221 West 57th Street
New York, New York 10019

University of California
Extension Media Center
2223 Fulton Street
Berkeley, Ca. 94702
415 - 845-6000

Canadian Consulate General
510 West 6th Street
Los Angeles, Ca. 90014

Center for Mass Communications
Columbia University Press
440 West 110th Street
New York, New York 10036
212 - 865-2000

Cinema 16/Grove Press
80 University Place
New York, New York 10003
212 - 989-6400

Columbia Cinematheque
711 Fifth Avenue
New York, New York 10022
212 - 751-7529

Contemporary Films/McGraw-Hill
1714 Stockton Street
San Francisco, Ca. 94133
415 - 362-3115

Continental 16
241 East 34th Street
New York, New York 10016
212 - 683-6300

Creative Film Society
14558 Valerie Street
Van Nuys, Ca. 91405
213 - 786-8277

Walt Disney Productions
800 Sonora Avenue
Glendale, Ca. 91201
213 - 845-3141

Encyclopedia Britannica Films
425 North Michigan Avenue
Chicago, Ill. 60611
312 - 321-6800

Film Classic Exchange
1926 South Vermont Avenue
Los Angeles, Ca. 90007
213 - 731-3854

Film Makers' Cooperative
175 Lexington Avenue
New York, New York 10016
212 - 889-3820

Films, Inc.
4420 Oakton Street
Skokie, Ill. 60076
312 - 676-1088

Indiana University
Audio-Visual Center
Bloomington, Indiana 47405
812 - 332-0211

International Business Machines
Films & TV News Department
590 Madison Avenue
New York, New York 10022
212 - 573-1900

International Film Bureau
332 South Michigan Avenue
Chicago, Ill. 60604
312 - 427-4545

International Film Foundation
475 Fifth Avenue
New York, New York 10017
212 - 685-4998

Janus Films, Inc.
745 Fifth Avenue
New York, New York 10022
212 - 753-7100

Kerr Film Exchange
3034 Canon Street
San Diego, Ca. 92106
714 - 224-2406

Kodak
Audio-Visual Service
343 State Street
Rochester, New York 14660

Mass Media Ministries
2116 North Charles Street
Baltimore, Md. 21218
301 - 727-3270

McGraw-Hill Text Films
330 West 42nd Street
New York, N. Y. 10036
212-971-2343

Modern Sound Pictures
1410 Howard Street
Omaha, Nebraska 68102
402 - 341-8476

Museum of Modern Art
Department of Film
11 West 53rd Street
New York, New York 10019

National Film Board of Canada
680 Fifth Avenue
New York, New York 10019
212 - 586-2400

Protestant Council
475 Riverside Drive, Suite 456
New York, New York 10019

Radim Films
220 West 42nd Street
New York, New York 10036
212 - 279-6653

Roa's Films
1696 North Astor Street
Milwaukee, Wisconsin 53202
414 - 271-0861

University of Southern California
Cinema, Film Distribution Division
University Park
Los Angeles, Ca. 90007
213 - 746-2311

Sterling Educational Films
241 East 34th Street
New York, New York 10016
212 - 683-6300

Swank Motion Pictures
201 South Jefferson Avenue
St. Louis, Mo. 63166
314 - 531-5100

Trans-World Films
332 South Michigan Avenue
Chicago, Illinois 60604
312 - 922-1530

Twyman Films
329 Salem Avenue
Dayton, Ohio 45401

United Artists 16
729 Seventh Avenue
New York, New York 10019
212 - 245-6000

Xerox Corporation
Audio-Visual Services
Midtown Tower, 2nd Floor
Rochester, New York 14604
202 - 737-8340

FILMOGRAPHY

Films are available in San Diego City Schools Film Library for general use in English classes, except those with an asterisk (*), which are reserved for Film Study and Film Making teachers.

American Cowboy, The
Angry Boy
Animals Unlimited (Telephoto approach)
Art
Autumn Pastorale

*Baggage
Basic Film Terms - A Visual Dictionary
Basic Motion Picture Techniques--2 parts
Biography of Motion Picture Camera
*Boundary Lines

Chartreuse Cathedral
Chaucer's England
Cities Have No Limits Part I & Part II
Clay (Origin of the Species)
*Corral

Costume Designer, The
Cow, The
Damn the Delta
Decision at Delano
Deer of the Forest

*Dot and Line
Dunes
Engulfed Cathedral
*Ersatz
Eye of the Beholder

*Genius Man
Glass
Golden Twenties, The
Growing
Hailstones & Halibut Bones

*Hand
*Hangman
Harlem Crusader
*Hat
Heidi (adapted feature film)

*Help! My Snowman's Burning (For very selected classroom viewing only)
History of Time
Hoaxters
How to Build an Igloo
Jefferson, Thomas

Joshua
Just Imagine
*Les Escargots
Les Miserables (adapted feature film)
Light

*L'Oeuf A La Coque (Boiled Egg)
Lust for Life
My Childhood, Part I & II
My Own Yard to Play In
*Neighbors

Night Train (Documentary)
No Reason to Stay
*Nobody Waved Goodbye, Parts I, II & III
Not As Yet Decided
Occurence at Owl Creek Bridge

On Seeing Film & Literature
Pacific 231
Paddle to the Sea
People Along the Mississippi
Rainshower

*Refiner's Fire
*Rhinoceros
River
Screen Director
Screen Writer

Sea Fever
Searching Eye (county)
*Shape of Films to Come
Sky Above
Spring Color
Stone Cutter, The

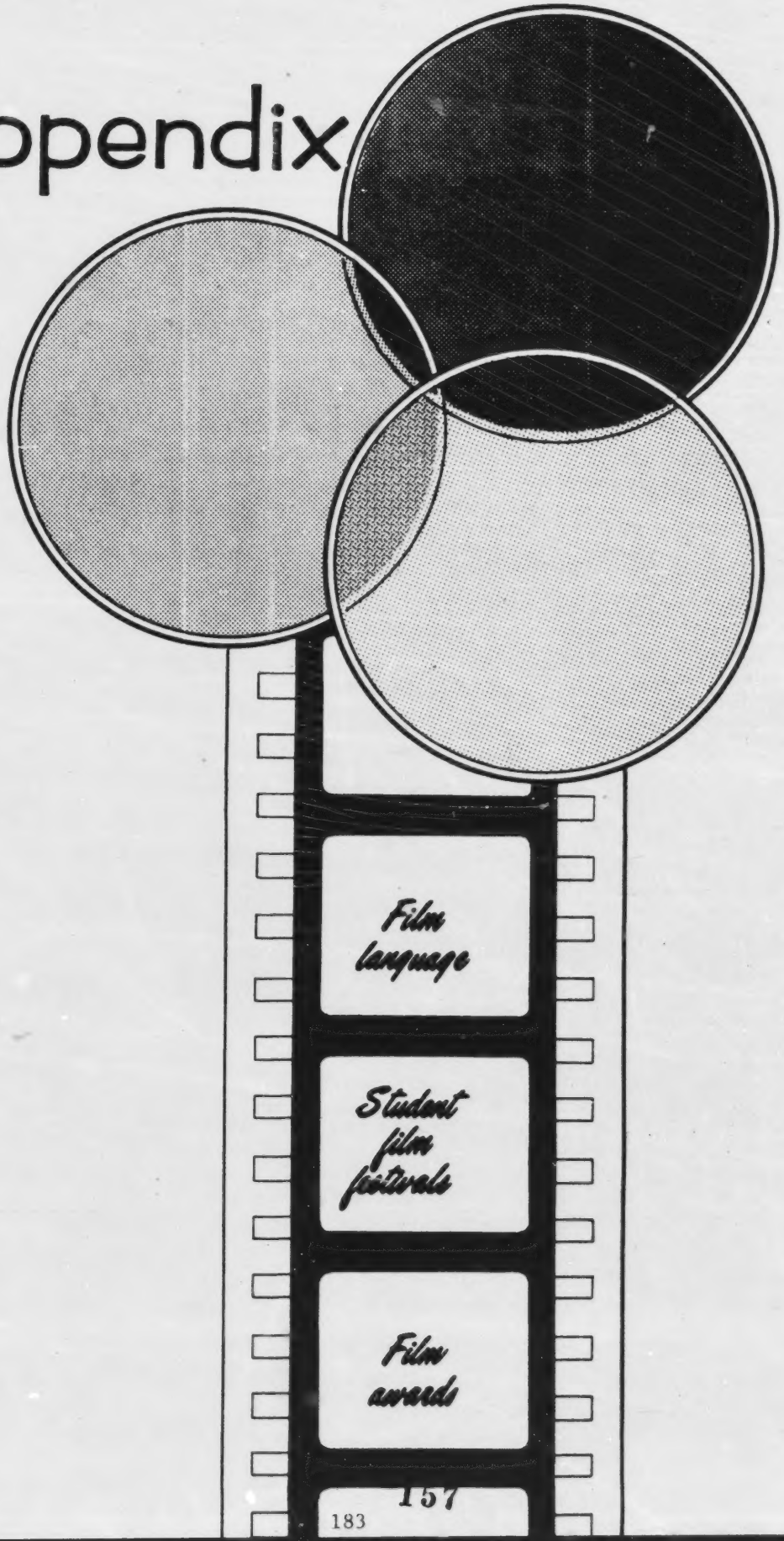
*Stringbean
*Time Piece (For very selected classroom viewing only)
*Top
Uptown--A Portrait of the South Bronx
*Very Nice, Very Nice (I very selected classro viewing only)

Walk in My Shoes--2 par (shock film)
Washington, George
Waters of Yesemite
What is Poetry
Why Man Creates

Winter Geyser
World in a Marsh
Worth How Many Words

Silent films available from Mr. Blake at Education Center.

Appendix



GLOSSARY OF FILM LANGUAGE

ANIMATION: A film created frame-by-frame

CINEMA VERITE: Natural action as it is happening; not re-enacted

CLOSE-UP: Subject very near camera (head only)

CUT (jump cut): Instantaneous transfer from one shot to another

CROSS-CUT: To intermingle the shots of two or more scenes

DISSOLVE: Gradual merging of one shot into the next

EDIT: Select and arrange shots into a meaningful sequence

FADE: Gradual emergence of a shot from darkness or gradual darkening of a shot.

FOCUS: Adjust the lens so that it produces a sharply defined image

HIGH SHOT: Camera looks down at subject

INSERT: A shot taken elsewhere and put into a sequence

LONG SHOT: Subject at a distance from the camera

LOW SHOT: Camera looks up at subject

MEDIUM SHOT: Subject seen from waist up

MONTAGE: Assembly of picture and sound for creative purposes

PAN: Rotate camera horizontally

PIXILLATION: Film technique using natural subjects shot a frame at a time

SCENE: A series of shots which form a unit of time

SEQUENCE: A series of scenes concerned with the development of one subject or idea

ROUGH CUT: Preliminary editing of the film to its approximately correct order

SHOT: A piece of film which has been exposed in one uninterrupted running of the camera

TRACK: Shot taken with the camera moving sideways or backwards, or forwards

SUBJECTIVE CAMERA: Picture seen from the viewpoint of a character in the film

VISUAL NARRATIVE: Relies on images to tell story, using little or no dialogue

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS
pp. 186-199 - "The Language of Images" by Anthony Schillaci. Citation Press. From the book Films Deliver

PROFESSIONAL FILM AWARDS

ACADEMY AWARDS

Academy Awards are considered the outstanding recognition of achievement given by the motion picture industry each year and the most widely known film award in this country.
"Oscars" are awarded in 27 categories ranging from best picture to special effects...best actor to documentary short subject.

NEW YORK CRITICS' AWARD

Only full-time film reviewers of the eight metropolitan New York dailies vote on these awards. At present there are 15 critics from these newspapers who meet once a year to make their unanimous choice.

NATIONAL BOARD OF REVIEW

The "10 Best" honor is awarded annually by the Board's Committee on Exceptional Films to the 10 Best Pictures, as well as to the Best Actor, Actress, Supporting Actor, Supporting Actress, and Director. A Special Citation award is also given.

NATIONAL CATHOLIC OFFICE FOR MOTION PICTURES

The N.L.D. wreath identifies films recommended as artistically and morally superior. Additional ratings are A1 - Suitable for general patronage; A2 - Suitable for adults and adolescents; A3 - Suitable for Adults; A4 - Morally unobjectionable for adults, with reservations.

PARENTS' MAGAZINE

Two awards are given monthly by Parents' Magazine: Special Merit for superior films of mature appeal or of timely interest and a Family Medal for outstanding family films. The magazine also designates the recommended age level for each film: A - Adults; Y - Young People; C - Children.

FILM ESTIMATE BOARD OF NATIONAL ORGANIZATIONS

This board reviews films each month in a publication known as the "Green Sheet," and star ratings for outstanding films were given from 1938 to 1963. It presents the composite opinion of the Film Committees of the following organizations and gives consideration to a wide range of tastes:

American Jewish Committee
American Library Association
Daughters of the American Revolution
Federation of Motion Picture Councils, Inc.
General Federation of Women's Clubs
National Congress of Parents and Teachers
National Council of Women of the U.S.A.
National Federation of Music Clubs
Protestant Motion Picture Council
Schools Motion Picture Committee

THE FILM DAILY

Ballots are sent annually to 1,400 motion picture newspaper editors and film critics who choose 10 Best Pictures of the year and Filmdom's Famous Fives--Best Actors, Actresses, Supporting Actors and Actresses, Finds of the Year, Best Directors, Best Photographed Pictures, Best Screenplays of the Year, Best Original Songs, and Best Musical Scores.

STUDENT FILM COMPETITIONS

Because it will be helpful for students and teachers to know more about the student film festivals available, the 1971 competition information and rules for the NET, Channel 15, competition and the California 8 mm. Student Film Festival are reprinted.

NET PUBLIC TELEVISION

YOUNG PEOPLE'S FILM COMPETITION

1970-71 RULES BOOK DEADLINE: FEBRUARY 1, 1971

SPONSORED BY:

KPBS-TV
5164 College Avenue
San Diego, 92115

FAME
Film and Media Educators
San Diego County

San Diego Area Instructional Television Authority
5164 College Avenue
San Diego, 92115

YOUNG PEOPLE'S FILM COMPETITION RULES

WHO MAY ENTER

All young people, high school or younger, in Southern California are eligible if the film being entered was made in the last two years and the entrant is still a high school student or younger. There are TWO groups for film makers entering the competitions: 6-12 years and 13-18 years.

AWARDS AND PRIZES

Awards will be offered in each of the two main age divisions, 6-12 and 13-18, for first, second and third prize, plus honorable mentions. Prize-winning films will be part of a *YOUNG FILM WINNER'S TV SPECIAL*, to be produced by this station for broadcast in April 1971.

SPECIAL AWARDS

Special awards may be given for unique achievements in categories which this station may establish.

NATIONAL RECOGNITION

First prize and special award-winning films from the two main divisions will be automatically entered by this station in National Educational Television's YOUNG PEOPLE'S NATIONAL FILM COMPETITION in New York City. Grand Prize winners will receive additional awards, prizes and national exposure when the films by top winners are incorporated into a television special program to be broadcast nationally on the noncommercial network in May 1971.

CLASSIFICATIONS

Division I (ages 6-12)

Division II (ages 13-18 - high school or younger)

Color or black and white

Type: ANIMATION/LIVE ACTION

Category: (same breakdown)

- I-C Comedy
- I-D Documentary
- I-E Nature
- I-F Drama
- I-G Song interpretation
- I-H Experimental
- I-I Other

NOTE: Because of complications and technical problems involved, no multi-media entries will be accepted unless the film and sound portion can stand on its own.

RULES - HOW TO SUBMIT YOUR FILM

1. You may submit as many films meeting entry requirements to this local competition as you wish. Each film must be accompanied by a completely filled-out entry blank and whatever sound is part of the film.

2. Any SOUND accompanying a film must be submitted in the same package as the film. If a record is used, it is necessary that it be transferred to 1/4-inch audio tape. All questions regarding music information must be filled out on the entry blank to make music clearance and copyright identification possible for national television broadcast.

3. Since there is so often only one print of a film in existence, all films will be returned by this station and by NET, should the film be submitted to the national competition. Every effort will be taken to handle the film carefully. However, the contest cannot be responsible for any loss or damage to the film in preparation for the station competition, the national competition, or resulting TV Specials. Therefore, it is urged that a duplicate print be retained by the film maker as personal insurance.

4. Send packages containing film, sound and entry blank by insured mail no later than February 1st to: YOUNG PEOPLE'S FILM COMPETITION, KPBS-TV, 5164 College Avenue, San Diego, California 92115

   Be sure to put your name and return address in the upper left-hand corner of the packages.

5. All entries will be returned as soon as possible after judging.

REGULATIONS FOR WINNERS

1. This station, its licensees and assigns, shall have the sole and exclusive right to use and authorize others to use your film for unlimited broadcasts for noncommercial television broadcasting purposes in the U.S. and abroad for a period of four years, commencing upon the date of this station's receipt of the film. Following the completion of this station's rights to the film, we will erase all copies of the film except one--which this Station may retain for its archival purposes.

2. Written assurance that the film maker has obtained all necessary rights, permissions and clearances will be required prior to broadcast of the film.

JUDGING AND NOTIFICATION OF WINNERS

Films will be judged by a panel of recognized authorities on film and young film makers in terms of content, technique and style. The decision of the judges is final.

FOR ADDITIONAL ENTRY BLANKS, WRITE TO: YOUNG PEOPLE'S COMPETITION, KPBS-TV, 5164 College Avenue, San Diego, 92115.

1970-71 STATION KPBS-TV YOUNG PEOPLE'S FILM COMPETITION ENTRY BLANK

Please type or print CLEARLY. Fill out ALL LINES, including lower portion.

GROUP: (Check one) ____Jr. Division (age 6-12) ____Sr. Division (13-18)
NAME: _____ AGE: _____
First Name Last Name
HOME ADDRESS: _____
Street or P. O. Box City State Zip
HOME TELEPHONE: _____ PARENT(S) FULL NAME: _____
_____
SCHOOL: _____
Full Name City State Zip
FILM TITLE: _____
FILM IS: ____8mm ____Super 8mm ____16mm/____Color ____Black & White
LENGTH: ____Minutes ____Seconds/____Animation ____Live Action Other _____
(explain)
SOUND SOURCE: ____Silent ____Audio Tape (Speed: ____3 3/4 ____7 1/2)
____Sync Sound ____Optical Track ____Separate Mag Track ____Mag Stripe
IF MUSIC USED, GIVE TITLES: _____
ALBUM TITLE _____
ALBUM LABEL (Decca, Capitol, etc.) _____
ALBUM CATALOGUE #_____; Side _____; Cut _____
IF ORIGINAL MUSIC, COMPOSED BY _____
Name
_____
Address
CATEGORY: ____Comedy; ____Documentary; ____Nature; ____Drama;
____Song Interpretation; ____Experimental; ____Other _____
BRIEF DESCRIPTION OF FILM: _____
_____
_____
HAS FILM BEEN ENTERED IN OTHER FESTIVALS? ____IF SO, WHICH? _____
_____ ANY AWARDS IT HAS RECEIVED _____
_____

NOTE: If more than one person made the film, list each person's name and address on the back of this form. Films will be accepted if the film maker is presently a high school student, or younger. FILM ENTRIES, ENTRY BLANK, SOUND (if any) must be sent INSURED to KPBS-TV, 5164 College Avenue, San Diego, 92115.

I(we) hereby confirm that the film material sent to you in connection with the film competition is my (our) original work, or contains material in the public domain, and that all contributors have been listed on this entry blank. I also confirm that the film was made within the last two years and that I am still a high school student or younger. I (we) expressly authorize this station, its licensees and assigns, to make the film available for noncommercial television broadcast as it sees fit. I (we) expressly release the station, its licensees and assigns against any and all claims I (we) or others may have arising out of broadcast or other use of this film.

_____ Signature of film maker (s)

_____ Verified--Parent or Guardian

THE 5TH ANNUAL CALIFORNIA 8 MM. STUDENT FILM FESTIVAL

	Grade Levels	Festival Date
Regular 8	K-3 4-6	May 21, 1971.
Super 8	7-9 10-12	Entries must be
Sound		submitted by
Silent		May 1, 1971.
Theme Category with Trophy		

COMPETITION INFORMATION*

The Audio-Visual Education Association of California and the California Audio-Visual Education Distributors Association are sponsoring an 8 mm. Student Film Festival again this year.

The purposes are:

1. Recognize and award outstanding films produced by students on educational subjects.

2. Provide an arena for the showing and evaluation of student produced 8 mm. films.

3. Bring together interested, qualified people in education and the film media to promote effective use of student produced 8 mm. films as a part of enrichment for the educational process. The research value to students in the preparation of these films can be of great educational value.

Enclosed is a copy of the rules, a judging form, and an entry form. Note the suggested educational topics listed in the rules and on the entry form.

Please collect the completed films, sign the entry form, and deliver to the Audio-Visual Director or mail to the Section Chairman. Addresses and counties that each Section Chairman is responsible for are as follows:**

SOUTHERN SECTION CHAIRMAN
Mr. Jack E. Brown
Anaheim Union High School District
2360 West La Palma Avenue
Anaheim, California 92803

Imperial	Riverside	San Bernardino
Los Angeles	San Diego	San Luis Obispo
Orange	Ventura	Santa Barbara

All films must be received by the Film Festival Section Chairman by May 1, 1971. Each of the above sections will have a prejudging and the top rated films will be judged in the finals.

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*Reprinted in part from 1971 contest information sent to high school principals.

**Southern Section Chairman, only, reprinted.

The Film Festival will be held in Orange County, tentatively at the Anaheim Convention Center, on May 21, 1971. All entrants whose films make the finals will be notified so students, teachers, and parents can arrange to visit the Film Festival. If the Festival is any place other than the Anaheim Convention Center, entrants will be notified.

Silent films will not be judged against sound films.

All films will be returned following judging. Winning films will be copied for publicity purposes and to further expand the Festival next year. Only one prize will be given per entrant per grade level area.

The judging form enclosed will show entrants the important items for which the judges will be giving points.

The rules of this Festival are compatible with the Kodak Youth Film Contest, so students may enter the Kodak Contest if they wish.

Please arrange to take black and white photographs, suitable for newspaper printing, of the students producing their films. These photographs should be candid--not posed, denote action, and be photographed while the students are actually producing their entry. Mail the photographs to the Festival Chairman so they can be used for publicity.

ENTRIES TO THE 1971 FESTIVAL

1. Must be on 8 mm. silent or sound film, either regular 8 mm. or super 8 mm. format. Edited films may be black/white or color, or both spliced together as long as they are the same format. All entries must be original 8 mm. films.

2. Should be edited to include only the footage which contributes to intended visual communication.

3. Must not exceed ten minutes running time. Sound may be on reel tape or on a cassette. Reel tapes must be recorded at either 3-3/4 or 7-1/2 inches per second with tape speed and title of the film printed on the box. Stereo tapes are not acceptable and changes of speed within a tape are also not acceptable.

4. Should be accompanied by an entry form which indicates suggested area in which the film is to be judged and the grade level of the student or group submitting the film.

5. Film must be in the hands of the Film Festival Section Chairman by May 1, 1971.

6. Films must be student-produced and photographed. Faculty or parent guidance and instruction is advisable, particularly in the lower grade entries. The planning, preparation and production should reflect student effort. There will be four separate grade levels for judging with silent and sound for each level: K-3; 4-6; 7-9; 10-12; plus the special Theme Category.

7. May be produced by an individual student or a group, class or club.

8. Will be judged primarily on the basis of how well the intended purpose of the film is communicated. Originality in the treatment of the subject and the technical quality of the film will also be considered.

9. All films will be returned to producers. The Festival Committee reserves the right to make copies of the winning films for purposes of publicizing future Film Festivals. All reasonable care will be taken, but the Committee is not responsible for damage or loss.

10. Title of the film must be on the leader, the box, and the entry form; also indicate sound or silent film.

11. Theme Category. This will be the second year that students may produce a film in this category titled "What Is America." All entries must have this title and content, be silent, and be Super 8 only. In addition, this entry must not exceed 50 feet (one roll of film). The winner of this Theme Category will receive an appropriate trophy.

SUGGESTED FILM TOPICS

1. SAFETY AND HEALTH. On the Playground -- On the School Bus -- Fire or Disaster Drills -- In the Corridors -- Traffic Rules -- Safety for Pedestrians -- Safety for Bicycle Riders -- Personal Hygiene -- Dressing for the Weather -- Care of a Cold -- Growth and Development -- Diet -- Safety in the Shop -- Electrical Appliances.....

2. PHYSICAL EDUCATION. Rules for Games -- How To Play -- Exercises -- Good Sportsmanship -- Individual and Group Recreation.....

3. SOCIAL STUDIES. Geography -- Lakes -- Rivers -- Mountains -- National Parks -- The Fire Department -- The Post Office -- The Market -- Our Town -- History of California -- People in Other Lands -- The Study of Banking.....

4. AMERICAN HERITAGE. Famous Americans -- The Civil War -- Documents of Democracy -- Our Flag -- Why We Pay Taxes.....

5. LANGUAGE AND LITERATURE. Verbs Are Action Words -- Stories We Like -- Drama -- Books Are Our Friends -- How To Use the Library -- Characters from Books -- Say It in Spanish -- My Poem.....

6. SCIENCE AND MATHEMATICS. Trees in Our Town -- How We Feed Our Pets -- Levers and Wheels -- Geometric Figures -- Experiments We Can Do -- Our Solar System -- Rocks and Minerals -- Oceanography.....

7. APPLIED ARTS. Work with Wood -- Model Making -- How To Set the Table -- Making a Dress Pattern -- Dressing for School -- Baking Is Fun -- Good Grooming Techniques -- Metal Working.....

8. FINE ARTS. Painting -- Drawing -- Sculpture -- Art History -- Design -- Musical Instruments -- Modern Dance -- Costumes and Makeup -- Light and Shadow -- Mobiles -- Color in Motion.....

9. CONSERVATION/ECOLOGY. Water -- Air -- Soil -- Litterbug.....

10. LAW AND ORDER

11. THEME CATEGORY -- "What Is America"

12. CREATIVE FILM -- With educational implications

SUGGESTIONS FOR FILMING

1. Carefully plan your film. Prepare a shooting script before beginning to film.

2. Keep it simple. The visual image should carry the meaning to your audience.

3. Rehearse each scene before you film it. Time the scenes in advance.

4. Be sure that you have enough light.

5. Check focus before each shot and each time you change distance from camera to subject.

6. Vary the shots. Use long, medium, and close-up shots to add interest.

7. Don't forget to wind the camera.

8. Remember movies are for action. Keep plenty of movement in your scenes.

9. Cut bad shots and goofs. Edit carefully.

10. Use a tripod.

11. If you pan or zoom, do it slowly.

12. There are instances when mood can be achieved by using the camera expressively or creatively.

13. Be adventurous. Use your imagination. Have fun!!!

Upon receipt of the Intent to Enter form, each student will receive a free booklet to help him with his production.

INTENT TO ENTER

NAME OF PRODUCER _____

SCHOOL _____

DISTRICT _____ COUNTY _____

GRADE LEVEL _____ SIGNED _____

Please mail this form to:

Mr. P. E. Patterson
Film Festival Chairman
1104 Civic Center Drive West
Santa Ana, California 92701

FIFTH ANNUAL CALIFORNIA STUDENT FILM FESTIVAL ENTRY FORM

Film Title_____ Entry No._____

Produced by_____

( ) K-3; ( ) 4-6; ( ) 7-8; ( ) 10-12; ( ) Individual;( ) Group; ( ) Class; ( ) Club

SCHOOL_____

DISTRICT_____ COUNTY_____

FILM AREAS		SPECIFICATIONS	
Safety and Health	( )	Regular 8	( )
Physical Education	( )	Super 8	( )
Social Studies	( )	Silent	( )
American Heritage	( )	Sound	( )
Language and Literature	( )	Disc (Record), Speed_____	
Science and Mathematics	( )	Tape, Cassette_____	
Applied Arts	( )	Tape, Reel_____	
Fine Arts	( )	Speed: 3 3/4_____	
Conservation/Ecology	( )	7 1/2_____	
Law and Order	( )	Magnetic Stripe_____	
Theme Category	( )		
Creative, Educational implications	( )		

- - - -

FIFTH ANNUAL CALIFORNIA STUDENT FILM FESTIVAL JUDGING SHEET

FILM TITLE_____ Entry No._____

Produced by_____ Group 1, K-3_____
Group 2, 4-6_____
Group 3, 7-9_____
Group 4, 10-12_____
( )Regular ( )Super 8 ( )B/W ( )Color ( )Sound Group 5, Theme_____

SCORING:

Content	Possible Points	Score	Technique	Possible Points Silent	Sound	Score
Organization and Continuity	5	_____	Exposure, focus, color, tone quality	5	5	_____
Interest level for prospective audience	5	_____	Camera use, movement and viewpoint	10	10	_____
Originality	10	_____	Composition	10	5	_____
Sound (narrative, sound effect, music)	5	_____	Effects, titles, lighting	10	10	_____
Educational Relevance	10	_____	Sound quality and synchronization (sound only)	--	5	_____
*General effectiveness	15	_____	*General competence	15	15	_____
TOTAL CONTENT POINTS		_____	TOTAL TECHNIQUE POINTS			_____

TOTAL POSSIBLE SCORE -- 100 POINTS

PENALTIES FOR FILMS EXCEEDING TEN MINUTES: Ten points off if over ten minutes plus two points off for each additional ten seconds.

*These points are available, for an addition or subtraction, so judges may register total impressions of a film and reward or censure features not otherwise covered.

NOTE: "Sound" points will be counted only in comparing one sound film with another.

CAMERA RECOMMENDATIONS FOR TEACHERS

Single Lens Reflex Cameras

1. The Beseler Topcon Super D (Tokyo Optical Co., Tokyo, Japan) (1st choice)

   This is a 35 mm. single lens reflex with a behind-the-lens meter system. It's still the only camera on the market that directly reads all the light coming through the lens. The light meter-on-the-mirror is automatically oriented to a change of ASA setting, a change of shutter speed, and/or a change of aperture.

   Suggested Accessories:

   135 mm. lenses, F/3.5 Topcor automatic
   58 mm. lenses, F/1.4 Topcor automatic
   87 mm.-205mm. lenses, f/4.7 Topcor automatic
   Automatic zoom
   Close-up lenses
   Filters
   Macro lens reverse adapter ring
   Double cable release

   Where to Buy:

   Beseler Photo Marketing Co., Inc.
   219 South 18th Street
   East Orange, N.J. 07018

   Beseler Photo Marketing Co., Inc.
   1204 East 14th Street
   Los Angeles, Ca. 90021

   The Lickon Company
   P. O. Box 8798, Mongkok
   2nd floor, Kwong on Bank Bldg.
   Kowloon, Hong Kong

2. Nikon Photomic FTN

3. Nikon-Nikormat FTN

Twin Lens Reflex Cameras

This type of camera offers a bigger image size which can provide better quality enlargements with less painstaking effort than can a 35 mm. camera. Less complex in construction than single-lens reflexes, TLR may be less prone to mechanical difficulties. Shutters are quieter, and a TLC can be used in many positions--at waist level, high above the head, or at eye level. They are, however, larger, heavier, and harder to handle than 35 mm. SLR's. Judged acceptable are:

1. Rolleiflex 3.5F with Zeiss Planar f/3.5, 75 mm. lens; built-in exposure meter

2. Yashica Mat-124 with Yashinon f/3.5, 80 mm. lens; built-in exposure meter

3. Minolta Autocord Cds III - Minolta Rokkor f/3.5, 75 mm. lens; built-in exposure meter

4. Mamiya C33 Mamiya-Sekor f/2.8, 80 mm. lens; Seikosha-S shutter

5. Yashica D - Yashikor f/3.5, 80 mm. lens; $59.95 no meter (good buy at $59.95.)

35 mm., Twin Lens Reflex and Instant-load Autoexposure (light meter built-in) Camera

Acceptable (moderately priced):

1. Minolta Himatic 75 ($105 with case, 1971)
2. Vitessa 1000SR (Zeiss-Ikon Boigtlander of America) ($157 with case, 1971)
3. Yashica Electro 35G ($128 with case, 1971)

Other Camera Systems

1. Hasselblad - THE best; no need to comment. Long considered an absolute must by excellent commercial photographers.

2. Leica M4 and Lekaflex SL - Excellent; workmanship unsurpassed. Quality of the lenses still not matched by anyone else in the business, Very expensive.

3. Topcon RE Super or Topcon Super D - Excellent.

4. Nikon F NIK(K)O(R) Mat FTN - Excellent, but the Topcon RE Super or Topcon Super D offers greater versatility.

5. Asahi Pentax - A maximum of desirable features with a low price.

6. Konica - The Autoreflex T is probably the world's most advanced single lens reflex camera.

7. Bronica - The poor man's Hasselblad. Very good quality over-all, improved workmanship, reasonable Nikkor lenses, and wide range of lenses and accessories.

8. Canon - The FT/QL. Distinguished, quick-loading system.

9. Mamiya - The 1000 DTL Series has two independent through-the-lens metering systems. Limited range of lenses and accessories.

10. Minolta SRT 101 - Another very good, all-round system.

11. Rolleiflex 3.5F and 2.8F - Excellent examples of German workmanship. Excellent camera systems. The Rollei SL 66 is a tough competetor to the Hasselblad.

12. Yashica - The Electro 35 is a foolproof camera for those who want good quality pictures without being interested in all the gadgets and lenses that come with the single lens reflex camera. Economically priced. The

TL Super is also an economically priced SLR but with a wide range of lenses and accessories.

13. Miranda. The Sensorex is the most economically priced single-lens-reflex camera with viewfinder and viewing screen interchangeability. Lense quality very good.

14. Petri - The FT offers a lot of camera for the money. Limited range of lenses and accessories.

15. Minox - Small camera, Minox C, improved and sturdy.

Movie Camera Systems

Japanese cameras are about equal in features and quality where they are equal in price.

1. Canon Auto-Zoom 814 - Best value for the money.

2. Bolex Macrozoom 155 (Swiss made) - Higher priced but excellent construction. Will focus down to a minimum distance of only one inch. Also, the 7.5 Macrozoom is good.

FILM COURSES

1. Check the current in-service education class offerings for courses in film study available at this time.

2. For the last several years the Center for Understanding Media has sponsored national conferences and institutes in film. For information, write:

   Center for Understanding Media
   267 West 25th Street
   New York, N.Y. 10001

3. The American Film Institute also sponsores film institutes on both the east and west coast. For current information write:

   The American Film Institute
   1815 H Street, N.W.
   Washington, D.C. 20006

4. Check the catalog of the local colleges and universities for film courses that might be available in late afternoons, through extension services, or during summer school.

SAN DIEGO STATE COLLEGE FILM COURSE OFFERINGS

67. Cinema as Art and Communication (3) I, II

    A survey of film which emphasizes the documentary and the feature film. The influence of history and style upon aesthetic values and a study of the role of social comment through the medium of film.

162. Film Techniques (3) I, II

    Two lectures and three hours of scheduled activity.
    Prerequisites: Telecommunications and Film 20.
    Film theory and principles in cinematography and editing; using motion picture equipment. Theory and technique as applied to filmic forms. Preparation of filmed materials.

163. International Cinema (3) I

    Prerequisites: Telecommunications and Film 67.
    Natural attitudes expressed in foreign feature films.

165. Animated Film Techniques (3) I, II

    Viewing various examples and producing filmograph or animated motion picture.

168. Film Production (4) I, II

One lecture and nine hours of scheduled activity. Prerequisites: Telecommunications and Film 162. Both location and studio work involved in film material preparation.

UNIVERSITY OF CALIFORNIA, SAN DIEGO (UCSD) FILM COURSE OFFERINGS

Visual Arts

190. Beginning Photography

A general course, largely technical in its orientation, aimed at a working knowledge of a range of cameras, lighting equipment and photographic materials, and at competence in darkroom techniques. Six hours studio. Preference will be given to majors and graduate students.

191. Intermediate Photography

Darkroom practice, camera techniques related to specific photography problems. Six hours studio. Prerequisite: Beginning Photography or permission of the instructor.

199. Special Studies in Visual Arts

Independent reading, research, or creative work under direction of faculty member. Prerequisite: consent of the department.

295. Individual Studies for Graduate Students

Individual research for graduate students in preparation for their comprehensive exhibition for the MFA degree.

Stock No. 41-F-1000 *

SAN DIEGO CITY SCHOOLS
CURRICULUM SERVICES DIVISION
INSTRUCTIONAL SUGGESTIONS BULLETIN

CREATING WITH FILM AND LIGHT

Prepared by Albert J. Lewis

WHAT IS THE ROLE OF FILM AS AN ART FORM?

The role of light and images in art of the twentieth century parallels the role of painting during the Italian Renaissance. An image projected through film constitutes one of the major art forms of our age. In terms of the number of people affected, film surpasses any visual form previously known. The amount of time the average American spends watching movies and television reveals the tremendously magnetic hold that these revolutionary new media have on the visual imagination. Yet this unique and powerful art form has been used but little in either the contemporary art studio or the art classroom.

Experiences of youth with projected images probably have been more pervasive than those of any age group, but these experiences have been largely passive ones. Only recently have artists and art teachers begun to experiment seriously with film and light as major creative media and as means of communicating fundamental and enduring principles of art. Not only does this unique and strictly contemporary art form present rich and untapped mines for creative exploration, but it also has an immediacy and relevance to the experiences of today's students which far surpasses more traditional art media.

WHERE MAY FILM BE USED AS A CREATIVE MEDIUM IN ART EDUCATION?

Designing with film and light may make important contributions to art education at all levels, from primary grades through college. At the secondary level it is especially appropriate as a means of teaching color and design. Although designing on film may be limited to a single unit of instruction, the concept of projection and reflection of images offers many possibilities for sustained experiences in basic courses as well as in more advanced ones. In high school art courses such as Color and Design, Drawing and Painting, Crafts, or Senior Art Studio the many aspects of light and film could present ample territory for exploration over an extended period of time either by individual students or by groups.

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*This 1968 Instructional Suggestion Bulletin may be ordered from the San Diego City Schools, Stock No. 41-F-1000.

WHAT SPECIAL ART QUALITIES ARE FOUND IN FILM AND LIGHT?

All the structural elements of art may be presented through projection and reflection of images; however, they may take on new and different meanings because of the unique "light-filled" character of this art form. Three basic factors need to be considered in teaching and creating with film and light. Each can have great impact on student comprehension of basic art principles and on aesthetic and creative attitudes:

- ...Transmitted light images behave physically in drastically different ways than traditional opaque images such as in painting or drawing, which depend on reflected light.

- ...The dimension of time is added to the three dimensions traditionally associated with visual art forms. Timing becomes as important in using projected images as it is in music.

- ...A projected image should be considered as a part of a total program or succession of images, not as an isolated, self-contained entity, as is usually the case with traditional visual art forms such as painting and sculpture.

Basic tools used in designing with film and light include--

- ...A light source, usually a projector, although a simple hand viewer is very useful while work is in progress.

- ...Transparent, translucent, or open materials through which a light beam may be passed and with which an image is created.

- ...An image receiver--both reflecting surfaces for front projection and translucent materials for rear projection devices.

Each of the above basic tools is open to infinite creative experiment and variation. Each should be experimented with both by itself and in combination with the other tools to gain the fullest advantage of the aesthetic potential of this art form. Each variation may produce new and often unpredictable results.

USING PROJECTORS

Only slide and movie projectors are considered in this bulletin because the emphasis here is on using film as an image base. However, the overhead projector and the light box offer equal creative possibilities. In using both movie and slide projectors--

- ...Experiment with variability in scale of the same projected image by using the projector at different distances and/or by using a zoom lens.

- ...Project at a raking angle to the screen both laterally and vertically to obtain distortions of the slide or film image.

... Project two images simultaneously on parallel screens; project two images on the same screen; place one projector closer to the screen than the other; use movie and slide projectors together.

... Experiment with alternating crisp and soft focus with slide projectors.

Motion picture projectors actually project a series of still images in rapid sequence (sixteen frames per second on silent speed; twenty-four frames per second on sound speed). The physiological phenomenon of persistence of vision creates the "moving" picture. Some sense of movement can be developed in a slide sequence on appropriate projectors (such as the Kodak Carousel) by projecting slides rapidly. The tempo of projection achieves aesthetic significance, especially if a slide program is designed with sound as an integral element. Time and tempo become key factors in using both movie and slide projectors. Development of projector timing should be stressed as equally important to the design of the film itself.

ASPECTS OF TECHNIQUE

In creating with film and light, the design is usually drawn, painted, or adhered on blank film; however, subtle and often fascinating results may occur by using developed films with photographic images or fragments of images remaining on them. If clear film is not available, old 16 mm. movie film or photograph negatives may be cleaned by soaking them for five or ten minutes in a bleach solution. Sheets of acetate or gelatin as well as photo negatives may also be used as a base for slides. Care should be taken that no inflammable materials are used because projectors generate considerable heat.

Working on Film

... Colored inks, felt markers, and nylon tipped markers may be used to draw and/or paint on both movie and slide film.

... Shapes may be cut from colored gelatins and adhered to the blank slide film. (Only drawn or painted images should be used on movie film.)

... Inks, cements, and glues must dry thoroughly before attempting projection.

Constructing Slides

... Slide holders may be hand cut or may be ordered as a non-stock item (REA-1010).

... Holders should be absolutely flat when finished--warping, bulges, or creases can jam the projector. Staples should not be used.

... Hand cut slide holders should be exactly 2" x 2" in order to function properly in the projector.

Understanding Movie Film Construction

...Each individual picture on movie film is called a "frame." A slight shift in position, or change in shape, color, value, or size from frame to frame gives a sense of movement when the film is projected. The standard movie projector shows sixteen frames per second at silent speed; twenty-four frames per second at sound speed. A movement taking one minute on the screen at silent speed requires about 25 feet of film; at sound speed, about 37 feet of film.

...Each frame consists of the vertical space between the sprocket holes. The 16 mm. frame format is 1:1 $\frac{1}{3}$. To attain control of movement, images must be designed within frames. However, vigorous but uncontrolled and imprecise movement will result by drawing and painting lines the length of a strip of film, paying no heed to frame structure.

...Two pieces of film are joined by the process of splicing. Splicing tape may be ordered from local photo supply firms. It is essential that sprocket holes be perfectly aligned when splicing, and that holes not be obstructed by tape. Well-designed and edited film usually requires extensive splicing for purposes of repeating images and developing a visual theme.

...Before the movie is ready for its premiere performance a two- or three-foot lead of blank film should be spliced at the beginning.

DESIGN AND AESTHETIC ASPECTS OF CREATING WITH FILM AND LIGHT

Designing directly on film calls for careful organization of materials and activities. It is fundamentally a group project requiring a sustained period of class time for effective learning results. In introducing this activity, special emphasis should be given to the need for teamwork and group cooperation.

Design Suggestions

...Geometric, abstract, and simple signs and symbols can express subtle and complex ideas visually. Detailed realism is usually ineffective, if not impossible, on the small formats of film.

...Time and tempo should be added to the traditional elements of visual art structure. An effective presentation is akin to music, and sound may become a significant aspect of production.

...Implied movement may become a dramatic and important element in slide programs as well as movies.

...Shapes, color, dark and light pattern, and texture need special emphasis because these elements are not only magnified tremendously when projected but also are filled with a far more intense light than in traditional art work.

...A "sculptured" reflecting surface may be designed in lieu of the conventional screen.

Designing Slides

...Colored gelatin sheets may be used both for the entire image field and for cutout shapes. (See Non-Stock Catalog.)

...Gel shapes may be sandwiched between clear film together with drawn lines, ink washes, and fragments from photo slides for collage images.

...A few drops of water in a gel "sandwich" will cause the gel to partially dissolve with pressure from a warm iron.

...Textured effects may be achieved by scratching into film and applying colored ink washes, by sandwiching open materials such as fabrics, and by scratching through black ink applied to opposite side of colored washes or gels.

...Shaped formats may be designed in lieu of the conventional 35 mm. opening by cutting openings in construction paper and placing in a ready mount (see Non-Stock Catalog) or by constructing slide holders from light chipboard.

...Experiment with many transparent, translucent and opaque materials.

THE SPECIAL LANGUAGE OF CINEMA

Acquaintance with some of the terminology of cinema not only results in more effectively designed movie and slide presentations, but also may develop a new awareness of both technical and aesthetic qualities of live-action as well as animated professional productions seen in theatres and television. Nearly all the definitions presented below are applicable to both slide production and programming and to student-designed movies.

...Editing: Introducing, ending, eliminating, adding, repeating, and arranging images in their best sequence in terms of visual impact and tempo (timing). Editing is the result of cutting and splicing movie film; of establishing sequence in slide presentations.

...Cut: An instantaneous change from one scene or image series to another; used to build tempo.

...Establishing Shot: First scene (single roll of camera in live-action cinema); a series of similar images in handmade film and slides; establishes the theme of movie or slide program.

...Zoom In: In live-action films the camera moves toward subject from a broad view to extreme detail. In handmade films the same effect is achieved by starting with a small image and making it progressively larger in successive frames and slides. A ten-second progression on a movie screen requires drawing an image progressively larger through 160 frames at silent speed, 240 at sound speed.

...Zoom Out: Reverse of above; usually is used as a terminal shot.

...Pan: Horizontal movement of the camera from a fixed position. Similar effect is achieved in hand-created film and slides by drawing the images at progressively different positions on a horizontal line. In live-action films this device is often used to relate two images which cannot be composed with n a single frame.

...Tilt: Serves the same function as pan in an up and down manner.

...Close-up: A single image fills or overfills the frame; analogous to an exclamation mark in writing; stresses importance.

SOME AESTHETIC IDEAS TO CONSIDER WHEN WATCHING MOVIES AND TELEVISION

...The Moving Camera. A fundamental tool which completely separates films from stage plays. Note the number of terms in film vocabulary which denote camera movement.

...Juxtapositioned Images. Through editing, a sequence of images on the screen can imply something not shown; expand, compress, distort time (movie time is much different than "real" time); evoke mood and emotion. Creative use of juxtaposed screen images has become the mark of many great film directors.

...The Subjective Camera. The camera becomes your eyes. This shot has become one of the most intimate, subtle, and potentially visually powerful uses of film. When used skillfully the viewer becomes part of the life of the film.

Reference: For examples of student-created slides, see 2 x 2 745.4, Designing Slides: Creating with Film and Light, available from the Instructional Aids Distribution Center.

A STUDENT MADE FILM

A. MATERIALS NEEDED

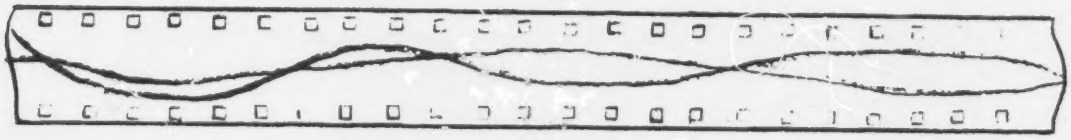
1. 500 feet of 16 mm. film. (Prefer clear leader)
2. Felt pens of various colors.
3. Take-up reel.
4. Music of the students' choice.

B. PROCEDURE

Each student working on the project will be given about five feet of film of which the first and last foot should overlap with that of another student. The work should be restricted to non-objective form as much as possible.

Draw within each frame so that the object does not move rapidly across the film.

Make long sweeps of moving color or shaded areas. Anything goes so long as it is non-objective.



C. OBJECTIVES FOR THE STUDENT

1. The student will create a design in motion.
2. The student can see what is meant by line and form and apply this to film in color.
3. The student will be able to change the mood with a change in music.
4. The student will be conditioned to work non-objectively.

D. POINTS TO REMEMBER

1. The film will be viewed at 16 frames per second (silent speed) or 24 frames per second (sound speed).

Superintendent of Schools, Department of Education
San Diego County 2-70

2. There are 40 frames in twelve inches of film which will last only two or three seconds.

3. Dirt from the floor on the film will not only ruin it but will cause damage to the projector.

E. OBJECTIVES FOR THE TEACHER

1. Presents a moving demonstration of line, form, and color in rhythm and balance.

2. Provides a meaningful task to keep students occupied.

3. Self-motivating; needs little encouragement.

4. "Loosens up" the pen of the student.

16 mm. film listed on p. 190 is SPECIAL 16 mm. NO. 4 Clear type leader 5980 Uncoated support film 16 mm. X 1220 2R3000 SP452 available at:

Eastman Kodak Stores Inc.
3553 California Street
San Diego, California 92101

CREATIVE SLIDE AND FILM MAKING

Teaching creative art is a guided procedure where the child is given a basic approach, simple enough for him to grasp the fundamental and in this manner free himself for creative expression within the framework of the art project. The following concept/objectives may be useful in structuring an experience in creative slide and film making.

A. Artists can tell stories or create moods with their works. We can create a design that will help us feel a special way. We can make them more interesting and exciting to look at if we make them on a piece of glass and show them on a screen through a projector.

B. Sometimes designs tell us stories or give us information about things. But often pictures are made to make us feel or think in special ways. All the things an artist uses in his design, the colors, the textures, the shapes, are put together in a way that is interesting and exciting to look at and creates a mood in us. We can create small designs on pieces of glass and make them more interesting and exciting by showing them on a screen through a projector.

C. We relate out feelings and moods in many different ways. We cry, we laugh, we sing, we talk about how we feel. We can also express a mood or feeling in a picture or design by use of color, line, shape, texture, etc.

D. By using the capabilities of the lantern slide projector we can create designs in a new and exciting way. We also are able to share our production and enjoy it in a new dimension by projecting it many times its true size on a film screen or a wall.

E. There's rhythm all around you: The rhythm of breathing, walking, running, working: The rhythms of nature and the things you see. Rhythm is inside you. You see it and feel it, often without being aware of it. We can create rhythm by repeating visual things in patterns. We can experience our creation of visual rhythms in an exciting way if we make them on film.

F. Feelings, moods, and rhythms can be expressed in many ways. Abstract art lends a marvelous expression to feelings, moods, and rhythms. We can create abstract designs in color, lines, shape and texture directly on film and have an interesting and exciting art form.

MATERIALS NEEDED FOR CREATIVE FILM SLIDE (35 mm. SLIDES AND LANTERN SLIDES) AND OVERHEAD TRANSPARENCIES:

Tweezers
Colored inks (India inks)
Felt markers (water-proof)
Nylon tipped markers (water-proof)
Colored gelatins
Rubber cement
Airplane glue
Slide holders (ready-mounts)
Matt acetate
Color and black and white negatives (any size film)
Paper punches
Bleach
Single-edge razor blades
Window pane glass cut to size
Wax pencils

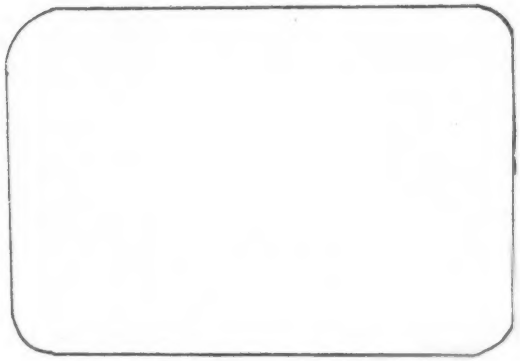
SUGGESTED MATERIALS:

Light bos (flash light might do)
Magnifying glass
Slide storage box

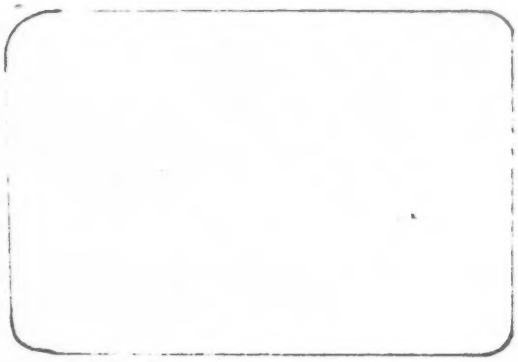
STORYBOARD

Sketch

Description



Shot: _____



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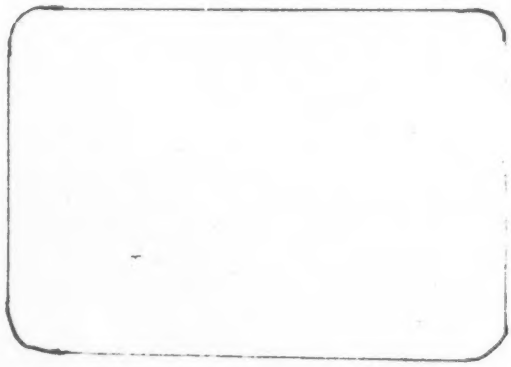

Shot: _____

Shot: _____

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FILMS REFERRED TO IN THIS PUBLICATION

This index of City Schools-owned films mentioned in *The Camera Lens* should help the reader to locate quickly references to selected films.

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